

Sauter-Finegan Land Air Show

New York—A major move in the establishment of the Sauter-Finegan orchestra as a top name band has been made with the signing of the outfit for the Vaughn Monroe CBS radio show, sponsored by Camel cigarettes, effective as soon as the program resumes operations around Labor Day.

Capture of this plum by the arrangers was due to Vaughn's recent decision to give up bandleading, coupled with the fact that the Willard Alexander office books both Monroe and Sauter-Finegan.

The band, which recently completed a stint at Frank Daily's Meadowbrook, will continue to travel throughout the summer, including a stop at the Blue Note in Chicago beginning July 31.

Zoot Sims Joins Kenton

Chicago—Stan Kenton, who'll appear in concert here along with George Shearing on July 7 at the Civic Opera House for two shows, will have a new tenor sax star in his entourage.

Zoot Sims, who first gained note with the Woody Herman second band, has replaced Richie Kamuka in the Kenton reed section. Another new man in the saxes will be Don Marone, Chicagoan who has taken over altoist Vinnie Dean's chair.

This will be the first indoor summer jazz concert in Chicago in many years.

Erroll Garner Stars in Live Radio Series

New York—Erroll Garner, who moved recently from the Embers Birdland, started work June 8 in a series of daily live broadcasts from the WNEW studios, six nights a week from 7:35 to 8 p. m.

Show is an expansion of the 10-minute slot formerly occupied by Teddy Wilson, Marian McPartland, and other jazz piano names. Garner will retain it until late July, when he leaves for a date in Atlantic City and then heads for the west coast.

Bobtale

New York—A trade paper, in a recent big story on the rise of jazz which starts out "New York's five joints are jumping again," cited as one of its proofs "the Downbeat Club on 54th St. . . . another dispensary for the cool school which has absorbed the bob cult."

Story failed to mention that the bob cult is out of luck. The club in question closed down two months before the story appeared.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. For complete reviews, see pages 11-5 through 15-5.

POPULAR

AT COLE	Angel Eyes (Capitol 2498)
ERRY COMO	No Other Love (Victor 47-5317)
ICK HAYMES	Gone With the Wind (Decca 28636)
PIKE JONES	Three Little Fishies (Victor 47-5320)
EGGY LEE	My Heart Belongs to Daddy (Decca 28737)
RANK SINATRA	My One and Only Love (Capitol 2505)

JAZZ

AVE BRUBECK	Jazz at Storyville (Fantasy LP 3-8)
COOL AND QUIET	Capitol LP (Capitol H 371)
IAN GETZ	Erudition (Mercury 89059)
DHNNY HODGES	Come Sunday (Mercury 89058)
ALLY ROSE	Ragtime Classics (Good Time Jazz L-3)

RHYTHM AND BLUES

DHNNY ACE	The Clock (Duke 112)
HE ORIOLES	One More Time (Jubilee 5120)

DOCUMENTARY

BLAI STEVENSON	Speaks (Victor LMI 769)
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DOWN BEAT

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VOL. 20—No. 14

CHICAGO, JULY 15, 1953

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GUESS WHO? Advantages of wearing sunglasses are demonstrated here by Frank Sinatra and Ava Gardner, who were so unrecognizable when alighting from plane at Rome on recent European tour, that photographer promptly snapped this picture.

Jocks Spur Band Business With Teen Dances On Coast

Hollywood—The dance business in this territory is getting a good lift from special "teenager" dances presented with leading attractions at top-bracket night clubs and ballrooms, either as benefits or on a nominal admission basis.

Bob McLaughlin, KLAC platter showman, inaugurated the idea at the Palladium some months ago and now has joined with Gene Norman for a new series which was to open with a dance at Pasadena's Civic Auditorium June 19 and continue as a weekly event in other auditoriums in this territory, at a different spot each week.

Specially-Organized Bands

McLaughlin and Norman are featuring specially-organized bands of crack radio and studio musicians who are playing the original recording arrangements of the hit records of top name bands.

Platter showman Johnny Grant started his teenager dances at Ciro's, with the Stabile house band, as Saturday afternoon affairs, featuring guest stars in addition to the regular Ciro's attractions.

He followed with a similar affair for the youngsters during Ray Anthony's stay there and planned to move to other spots, including the Ambassador hotel, for subsequent Saturday afternoon dances for youngsters.

Kessel Leaves Peterson Trio

New York—Guitarist Herb Ellis, a member of the Softwinds trio for the last several years, has left the group to replace Barney Kessel in the Oscar Peterson trio.

Kessel, who wants to get back to Hollywood and studio work, also plans to write a book on music.

Who's Sideman's Real Boss? \$64 Question Back In Courts

Chicago—If a reversal of the famous Edgewater Beach hotel case develops this summer, American Federation of Musicians will have a mighty wedge in the efforts to have cafe owners, ballroom operators, and other buyers of entertainment classified as employers.

What AFM is pinning its hopes on is the current case of three unemployed musicians who are demanding unemployment compensation in Illinois from orchestra leader Henry Brandon. Angle, however, is that the board of appeals of the division of unemployment compensation of the Illinois department of labor, has ruled that Don Roth, operator of the Blackhawk restaurant, is also a defendant in the case and has remanded the case back to a labor referee for new hearings.

Brandon, who worked at the cafe from July, 1950, until March, 1953, is alleged to have withheld \$1,500 from unemployment payments. However, it's the orchestra leader's contention that Roth should have made such deductions. Along this line, AFM lawyer David Katz, contends that he has evidence pointing out that Roth acted as employer, asking that maestro fire certain personnel and make other band changes. It's the AFM's claim that such action, some of it in writing, makes Roth, not the band leader, responsible for the management of the band. The Illinois board of appeals has concurred, at least to the extent of ordering the

Cast Now Completed For 'Down Beat' Star Night

By JACK TRACY

Chicago—In just one month—on Saturday night, Aug. 1—Down Beat will present at Soldier Field here its mammoth all pop music concert which will feature the greatest names in the recording field.

On hand will be Eddie Fisher, young star of his own TV show, *Coke Time*, who plans to make several personal appearances on disc jockey shows here a week or more in advance of the concert; Patti Page, Mercury Records star; Julius LaRosa, stalwart on the Arthur Godfrey shows; Ella Fitzgerald, the great singer who has been an established star for many years, and June Valli, songstress on television's *Hit Parade*.

Big Bands

Three of the country's top bands will play at Star Night's Mardi Gras of music—Ralph Marterie and his Down Beat orchestra; Ray Anthony, who'll be flown in from New York, where he's appearing on the thrice-weekly Chesterfield summer show, and the Ed Sauter-Bill Finegan orchestra, who open at the Blue Note here on July 31 and will appear through the courtesy of the nitery.

Jazz will be well represented with the appearance of Norman Granz' Jazz at the Philharmonic troupe, including Flip Phillips, Oscar Peterson, and many others.

And as emcees, we've selected 10 of Chicago's best-known disc jockeys—Linn Burton, Daddie-O Daylie, Saxie Dowell, Eddie Hubbard, Jim Lounsbury, Don McCarty, Sid McCoy, Howard Miller, Fred Reynolds, and Jay Trompeter, each of whom will introduce a segment of the show.

Tickets

Out-of-towners may purchase tickets by mail by writing to Down Beat Star Night, 2001 Calumet ave., Chicago 16, Ill. Reserved seats are priced at \$2.50 and \$3.50. And when you write, let us know if you'd like us to reserve a room in your name at the Morrison hotel, in downtown Chicago.

Tickets are available locally (including the \$1.50 seats in the general admission section) at any of the Hudson-Ross record shops, the Mages sporting goods stores, and the Down Beat office.

A suggestion: Buy your tickets in advance to make sure you'll be in attendance at a history-making night in music.

Edgewater Using Disc Name Hypo

Chicago—The Beachwalk of the Edgewater Beach hotel here, which has used name bands during the summer for several decades, did a switch this year. To hypo the first month's attendance, booker Dorothy Hild brought in two record names in addition to the Al Donahue orchestra. Patti Page was headlined June 9 for two weeks and Tony Bennett came in June 23, also for two weeks.

Freddy Martin's band is current for the month of July, with Xavier Cugat returning Aug. 9 to fill out the rest of the outdoor season.

Jo Ann Greer To Les Brown

Hollywood—Jo Ann Greer, recently with Ray Anthony, planned to leave the Anthony band at the close of its Ciro's engagement (June 18) and will be with Les Brown when Brown leaves July 1 on his annual summer tour.

Lucy Ann Polk, twice winner in the Down Beat poll (1951-1952) as No. 1 Girl Singer with Band, is leaving the Brown band because, she says, "I want to stay home and rest this summer. We've had a busy year, with all of Les's one-niters slipped in between radio, television, and recording dates, and I just didn't feel I could do my best on this long tour he has coming up." (Band will play more than two months of almost solid one-niters.)

Anthony has not picked a replacement at this deadline.

New Music TVer To Bow With Satch

New York—A new show set by Proctor and Gamble as summer replacement for the *Fireside Theater* program is expected to feature jazz and pop music names frequently.

Modestly titled *Nothing But the Best*, the series will kick off Tuesday, July 7, at 9 p. m. EDT over NBC-TV with Louis Armstrong (reported to be receiving close to \$2,500 for the shot) and Lee Wiley on the first show. Eddie Albert is permanent emcee.

Harry Belafonte and other major names are now being lined up.

On The Cover

For the cover of this, our first annual combos and cocktail units issue, we selected Les Paul and Mary Ford, perhaps the best example in recent years of how a combo (they started as a trio) can, by much work and intelligent recordings, reach the "act" status and command salaries that make paying income tax almost a pleasure.

Como To Be Columbo

Hollywood—Perry Como is being sought by indie film producer Maurice Duke for the lead role in the biography of the late Russ Columbo, to be called *Prisoner of Love*. Duke is figuring on a \$750,000 budget and hopes for a release through either RKO or United Artists.



WOODY HERMAN recently had a party tossed for him at Roseland ballroom in New York, where he celebrated both his 40th birthday and the 15th anniversary of Roseland's giving him his first break with his first band. Helping Wood slice the cake are,

left to right, vocalist Dolly Houston; Herman the Waiter, who was there when Herman the Wood first played the spot; band members Dick Hafer, Sam Staff, Joe Burnette; manager of Roseland, Joe Bel-ford, and bandleader Tommy Reynolds.

Hefti Re-Forms; Tour Set July 3

New York—Neal Hefti is back in the saddle again. After several months of limiting his activities to writing and recording, the trumpet-arranger, having obtained his release from MCA and set a booking deal with GAC, has lined up a new band.

Pat O'Connor, former Jimmy Dorsey vocalist, has taken over the vocal spot, in which Frances Wayne shared star billing with the 1952 Hefti band. Latter is now in Boston awaiting the birth of the Heftis' second child.

Bunny Briggs, dancer and singer formerly with Charlie Barnet, cut three sides for Coral with the band before it left town. Hefti opens July 3 at Old Orchard Beach, Maine, for a two-week stand.

Dizzy Back To Shaw

New York—Dizzy Gillespie has just cantered out of the Willard Alexander stable and back into the Shaw Artists Corp. fold. Shaw starts booking Dizzy Aug. 1.



T. M. REG. U.S. PATENT OFFICE
VOL. 20, NO. 14 JULY 15, 1953
Published bi-weekly by Down Beat, Inc.

Executive and Publication Office
2001 Calumet Avenue
Chicago 16, Ill. Victory 2-0310
Norman Weiser, Publisher
Jack Tracy, Editor
Charles Suber, Advertising Mgr.
Walter Nohstadt, Jr.,
Circulation Mgr.

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Subscription rates \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscription. Special school, library rates \$4 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Illinois. Printed in U. S. A. Entered as second class matter October 6, 1939 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re entered as second class matter February 25, 1948. Copyright, 1953 by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday.



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Band Review

Sauter-Finegan Take That Goldfish For A Walk

New York—You can't take a goldfish for a walk. Patti Page freed a million doggies from a million windows when she propounded the theory. She might have added that you can't take a studio band for a tour. Especially when it's composed of ace radio musicians, and when they are subjected to all sorts of special recording effects.

Bearing all this in mind, we attended the local unveiling of the Sauter-Finegan orchestra with misgivings. How, we asked ourselves, could they possibly duplicate the unique effects achieved by a combination of RCA Victor engineers and NBC-CBS musicians?

6-Rheostat Tour

Turned out we were wrong. In the first place, Eddie and Bill managed to corral a remarkably high percentage of men (and a couple of women) who normally wouldn't condescend to take a job with a traveling band. Second, they have a special six-rheostat control-panel gimmick front and center on the bandstand with which they can bring up, or down, any of the wild variety of sounds at their command.

Whose command, you may ask? Well, sometimes it's Eddie and sometimes it's Bill, and occasionally they're up there together, waving their little hand-bells or playing their little toy trumpets or whatever. At present Bill does most of the talking, being slightly the less introverted of the two, but when we saw the band at Meadowbrook they both looked, and felt, remarkably happy. As bandleaders, they are not the total deadpans we had feared they might be.

Just Like Records

As for their music, all we need tell you is that it sounds exactly like the records, every last flute and bass clarinet and recorder and tuba and piccolo of it. Sometimes the audience stood around watching in fascination—as on *Midnight Sleighride*, of which Bill said "In this next number I play the role of a horse." Or they would be intrigued by the strange combination of Sally Sweetland's semi-Sumac sounds with the recorders, flutes, and bass clarinets on *Pale Moon*, for which Bill beat a conga drum. And on the next number they might be dancing as the three percussion men indulged in their wild workout on *Yankee Doodle-town*.

The only weak spots we observed were the intonation of Andy Roberts, the male vocalist, and the tendency to emphasize novelty for its own sake, to overindulge in the selfconscious use of

'Tain't So, Mr. Murrow

Chicago—'Tain't so, Mr. Murrow. In his last documentary telecast for the season on June 14 Ed Murrow, the news analyst, implied that colleges weren't using name bands for proms. Commenting on commencement week at Oberlin college, Ohio, he said school doesn't use name bands any more, but tied it up with another general statement which made it look as if it was applicable to all colleges. A quick check by *Down Beat* with the major booking offices quickly refutes any such question. In fact, one agency rep said it had to turn down 12 requests for prom dates, the university demand was so great. He said, "If any school didn't have a name band for its proms, it was because they couldn't get one."

In no case, in any agency, was it felt that the name band demand had fallen off by the schools. Ray Anthony worked over 87 college dates last year and probably will play as many, or more, this year. Ralph Flanagan has a like record, and a relative newcomer like Ralph Marterie did more than 75. Analyzing the dance field, *Down Beat's* comment to Mr. Murrow's statement—"Tain't so, Mr. Murrow."

simple themes, as in the sometimes tiresome EP Suite (*Child's Play* and *Horse Play*). We might carp, too, at the paucity of ad lib solos, but clearly this band is not designed to show off any individual talents save those of its writers.

Sections Clean

Sectionally, everything was the cleanest. Occasionally the band really swung, as on the *Honey Jump*, which featured short jazz solos and the bit with the kazoo; but in general it is not, and doesn't pretend to be, a swinging band. It is an interesting band, which alone is more than you can say of most of the new crews a reviewer is called on to listen to; and its interest is at an intellectual level that may help to raise the tastes of the average young couple in search of something to which they may dance and listen.

—len

Prof. McSiegel Speaking How I Caught Music Redhanded

By PROF. S. ROSENTWIG McSIEGEL

(Ed. Note: The opinions expressed by Prof. McSiegel do not necessarily reflect his views. As we recall with gratitude when we read each platitude, he was given the wildest latitude to express his attitude.)

For many years now I have been perturbed by a situation that has been working its way insidiously inside the music business and has now reached the proportions of a national menace.

I am not one to seek sensational headlines, so I will put it as mildly as possible: THE COMMUNISTS ARE TAKING OVER THE MUSIC BUSINESS!

The situation has all the earmarks of a trend, and the trend is not yet at an end, my friend. So, in order to combat it, I have organized the McSiegel Investigation of American Subversive Musical Activities, which for brevity I shall call MIASMA.

A Wing and a Scare

As we all know, the country is in a dangerous state today. The American eagle is flying with a left and a right wing, while every red-blooded American knows that two right wings are all it needs. Nowhere is this more evident than in the ranks of the AFM, whose members actually boast that jazz musicians enjoy "freedom of expression." This phrase is a devious cover-up for the flaunting, through music, of all kinds of dangerously individual radical ideas without submitting first to scripting, screening, and scrutiny, the three musts for all public utterances, whether musical or verbal, in an organized society.

Mac Has Mission

With this in mind, MIASMA has secured the services of Senator Phineas MacAbre, the man who is doing more than any American to save the country from enlightened conservatism. Senator MacAbre and I just sent our two emissaries, Pat O'Lipschitz and Wingy FitzGoldberg, on a fact-finding tour. They returned with a welter, nay a spate, of facts on which to build the MIASMA Code.

Here, briefly, is our plan:

(1) All members of the AFM are to submit immediately to a loyalty oath, pledging allegiance to Senator MacAbre and the principles for which he stands, as well as to that great ex-musician and fighting anti-liberal, State Senator Jack Tenney of California; to Westbrook Winchell, Gerald L. K. McCormick, and Upton Hopper. Those who take the oath will be allowed to continue their membership, provided all music is submitted on manuscript before performance, and cleared by MIASMA.

Confidentially, They Think

The above rule will not apply to obvious unhealthy elements, who will be erased from membership without trial, since they are obviously guilty of harboring thoughts. These include Red Norvo, who operates a small cell right in his own trio (he has Red Mitchell on bass); Red Rodney, Red Nichols, Red Allen, and Red Buttons. The last pair are doubly guilty, since their hair is black and gray, respectively, and thus they do not even have the flimsy excuse of pigmentation to justify their fellow-traveling nicknames.

(2) All key figures in the industry will be called to a special hearing, and will bring with them all phonograph records made by them (a) during the New Deal, (b) during or since the Nazi-Soviet pact, (c) during the recording ban.

Waxing Subversive

These hearings are expected to uncover a plethora, nay a glut, of subversive situations. A casual glance at the records of a few top leaders, as inspected by Pat and Wingy, revealed the following:

Woody Herman—Big record hit recently was *Jump In The Line*—a not-too-subtle attempt to corral converts for the party. Also was

playing *Red Top* extensively during mid-'40s.

Stan Kenton—Has been trading for years on the term "progressive"—always a euphemism for dangerous radical activity.

Duke Ellington—played a concert for Russian War Relief at Carnegie Hall in 1943, and at the time was overheard by three overhearers referring to Russia as "our ally."

Down For the Count

Count Basie—Was at one time assiduously plugging a composition titled *Red Bank Boogie*, a flagrant plea for nationalization of our banks, a form of creeping socialism that cannot but lead to crawling communism.

Benny Goodman—Was responsible for recording and popularizing *Down South Camp Meeting*, clearly an invitation to a conclave calculated to excite racial tensions in Dixie; Goodman, himself a homeless cosmopolitan, has inflamed these tensions further by using numerous racially-tense musicians in his bands through the years.

And so forth through the entire list of name bandleaders. Are you beginning to appreciate now that it's time for a change?

Screen That Alley!

(3) All songs written by Tin Pan Alley for public consumption are to be sent to the MIASMA censorship bureau. Had this system been introduced years ago, we might have saved the public from being subverted by such dangerous doctrines as *Red Sails In The Sunset* (Where does he sail? Why did he wait until he could leave under cover of darkness?), *Red Cross* (a barbarous assault on Christianity) and George Wallington's *Red White and Blue*, in which with fiendish subtlety the true intent is covered up by the inclusion of two other colors; also *Pinky* (Why did Sarah Vaughan record this? What was Ethel Waters doing in that movie?), and *Pink Elephants* (where do they go for their sources of material, the Moscow Zoo?).

I hope you can see from the above brief sketch of our plans that MIASMA will perform a sterling, nay a trojan, service for the music world. After we are through we shall have a smaller, compact music business, free of undesirable elements, in which the red corpuscles will have been removed from our bloodstream; the yellow streak, the white feather and the blue funk will provide the colors for our proud new national flag.

Three cheers for the yellow, white, and blue!

Okeh Label Due To Get Axe Soon

New York—The name of Okeh Records, reactivated during the last two years under the guidance of Danny Kessler, may disappear again within the next year.

According to present plans now being formulated by bigwigs at the parent Columbia company, the Okeh name will be retained only for country and western music, and possibly rhythm and blues, until around Labor Day, and will eventually be dropped entirely. Meanwhile, Okeh's increasing roster of pop artists, as well as probably some of the rhythm and blues talent, will be transferred to a new label, Epic Records, which will make its debut about Sept. 1.



Take It Easier On Our Tunes, Fellas, Richard Rodgers Asks Of Arrangers

By RALPH J. GLEASON

San Francisco—The periodic question of the wrath of a composer at some jazz arrangement of his tune has plagued the liveliest side of the music business ever since Paul Whiteman.

It probably will never be completely settled as long as composers and music fans think the way the song was written is the only way it can ever be played. (What would have happened to *Tenderly* if it had always been played as a waltz or *How High the Moon* if the modernists hadn't revived it for Les Paul to make into a hit?)

A Songwriter Speaks Up

Recently one of the most famous names in the songwriting business and one of the greatest songwriters had a few words to say on this subject that bear repeating.

Writing in the *San Francisco Chronicle*, Richard Rodgers expounded on the question of why he allowed certain versions of his songs to be recorded. Commenting on what he calls "the enormous amount of distortion visited upon our tunes by performing artists, both vocal and instrumental, on records and on the air," Rodgers says, "I don't mind it very much."

Cut Off an Arm?

It might be possible to invoke a copyright law and prevent it, he says, but then points out that the only efficient way to stop it would be to refuse permission for all recordings and all broadcasts of a given piece of music. This, he hastens to add, "would be about as wise as curing a hangnail by cutting off the arm. In no time at all the phrase 'popular composer' would be cut down to the second word!"

Peggy Lee's disc of *Lover*, for instance, which Mr. Rodgers says is "about as far as you can go in the way of distortion and still have the nerve to use the title," causes him no pain even if it does annoy some of his friends. "I'm happy, indeed, to let Miss Lee have her way with me if I may also have the privilege of listening to what Andre Kostelanetz and Russell



Richard Rodgers

Bennett think is the right way to play the tune."

Protect the New Baby

When a tune is new, Mr. Rodgers feels, it should be protected like a new baby because he wants it to be liked in his terms and not the terms of a stranger, a reasonable idea if ever there was one.

"Surely no one will be dictatorial enough to suggest we give Kostelanetz the right to 'arrange' and deny the right to Peggy Lee. The criterion is one of taste alone."

"It is never pleasant, of course," he adds, "for the composer to hear changes in his work that give the effect of illiteracy. There are decent rules of melodic and harmonic construction that are just as valid as those of grammar."

Blue Room A La Benny

Mr. Rodgers went on to say that he had recently conducted the St. Louis symphony in an arrangement of *Blue Room* that was orthodox enough to satisfy the purest purist. "I would hate to think," he adds, "that this rendition could become an obligatory one, so that I might never have the joy of hearing Benny Goodman play around with this melody."

And then in what is one of the sanest comments on this subject ever to reach print, Mr. Rodgers says: "Has anyone stopped to think what the result would be if bands and singers were restricted to an official, sanctioned version of each song? My guess is that the popular music business would be dead inside of six months—dead of monotony."

"Long live the arrangers! But take it easy, boys." Amen.

Nancy Reed Is 3-D Girl Of TV, Cafes, Cleffing

It's hard to believe that Nancy Reed, a veteran of eight years in show business, is just 24. It's hard, too, for Nancy to believe that so many exciting things can have happened as have befallen her in the last month alone.

During the last few weeks this petite Pittsburgher has:

- (1) played her best supper club job to date, working as a single at the Ruban Bleu;
- (2) been renewed on the Bill Silbert TV show, nightly on

Dumont, to continue through the summer;



Nancy Reed

- (3) taken over on WOR-TV's five-nights-a-week *Dinner-Date*, replacing Lee Wiley;
- (4) guested on the Paul Winchell NBC network video show, so successfully that it was expected she would stay on until it closes for the summer;
- (5) gained entrance to ASCAP.

Nancy, whom some New Yorkers first heard when she was playing intermission piano between Vaughn Monroe's band sets at the Commodore Hotel (she was in her second year of studies at Juilliard at the time) gave a good account of herself recently at the Ruban.

Realizing the visual handicap of being a sit-down singer, but wanting to have the keyboard at her disposal, she worked out an effective technique. Playing only an occasional solo interlude, she used her hands more for occasional gestures than for playing, leaving the bulk of the accompaniment to guitarist Frank Cerchia and bassist Arndt, borrowed from the Norman Justin Trio.

She picked out-of-the-way-tunes, such as Gershwin's little known

(Turn to Page 8)

Strictly Ad Lib

NEW YORK

Marian Anderson, Mary Martin, Ethel Merman, Eddie Fisher, Teddy Wilson, Frank Sinatra, and Rudy Vallee took part in the big Ford Motor Co. 50th anniversary shindig June 15 over both NBC and CBS video networks. . . . Marty Napoleon returned to the Louis Armstrong combo when Joe Bushkin cut out to reorganize his own. . . . Pianist Beryl Booker celebrated her birthday by marrying Eddie Cornelius, former Eddie Heywood drummer. . . . Al Haig back from California. . . . Multi-instrumentalist Eddie Shu in town with the Chubby Jackson-Bill Harris combo, headed for a summer at Wildwood, N.J.

Mercury is lining up some of its strong backlog of jazz sides (acquired from the defunct Keynote label) for reissue on a flock of EPs. . . . Monte Proser's *La Vie En Rose* closed suddenly for the summer, so Sarah Vaughan, instead of opening there, went into Cafe Society. . . . Maceo Birch, once Count Basie's personal manager, is back in the racket, doing the same job for Louis Jordan. . . . Actor-trombonist Conrad Janis doubling between a part in *Time Out* for Ginger and tailgating with a combo at Childs Paramount.

Billy Eckstine rejected rival offers and will go back into Birdland before his European tour. . . . George Shearing starts a five-week run at the Embers in late July. . . . Harry Belafonte will be on the Ed Sullivan TV show from here July 5. . . . Lennie and Lena (Horne) Hayton reported shopping for a house around Westchester. . . . Jeff Stoughton, Dixie trombonist, started the Preview label with a date of his own, featuring Slam Stewart, Maxie Kaminsky, George Wettling, et al. . . . Slam was replaced at Lou Terasi's by bassist Bonnie Wetzel; she's been working there with Charlie Shavers.

Andre Previn, in town briefly with wife Betty Bennett, revealed that Columbia Artists will book him on some classical concert dates, playing 20th-Century-written concertos exclusively, during any spare time he may have between MGM studio chores next fall. . . . Cab Calloway was freed on that assault charge brought by singer Harvey Grant after a scuffle at l'Onyx; the judge told Grant "You must learn to swallow these interruptions." Grant swallowed hard. . . . Joe Carroll quit Dizzy Gillespie. . . . Lawrence Tibbett may play Porgy in 10 guest appearances in Porgy and Bess. . . . Linda Keene back in town on her way to dates in Canada.

CHICAGO

Johnny Palmer left General Artists Corp. to join Fox Bros. clothiers. . . . Dan Belloc returns to Melody Mill ballroom July 21 for six weeks, with the location adding several new airshots weekly. . . . Clarence Perez celebrating his eighth year at the Club Boyar and speaking of anniversaries, Dick Holyman past his fifth year at Jim Saine's. . . . Stu Pierce is the new group at Helsing's. . . . Paul Neighbors plays the Aragon until Aug. 15. . . . Ike Cole, Nat's other brother, new house band at the Beaucoup. Helen Humes just finished a stay there with Reta Moss the current headliner. . . . Dorothy Shay cut four sides for Capitol while at the Palmer House.

Jeri Southern, Decca vocalist, and new hubby, Ray Hutchinson, disc jockey, have left for New York to try the pastures there. Dick LaPalma continues to p.m. Miss Southern, but will headquarter here. . . . Danny Alvin at the M&M club on Argyle street. . . . Jimmy Featherstone's orchestra into the Chevy Chase Country Club, Wheeling, Ill., July 29 for two weeks. . . . Ted Lewis relights the Lake Club, Springfield, Ill., which was closed for remodeling, July 22 for a week.

Rusty Draper now headlining at the Black Orchid. . . . Blackburn Twins and Marion Colby at the Palmer House. . . . Duke Ellington just closed successful three-week run at the Blue Note with Louis Armstrong in now for a like stay. . . . Saxie Dowell, WGN disc jockey, is being pleasantly surprised these days, with two of his tunes being revived in the last several weeks. Spike Jones came out with a new etching of *Three Little Fishes*, a big hit 15 years ago, and child chirper, Jimmy Boyd, has also cut *Playmates*, which Saxie wrote 13 years ago.

HOLLYWOOD

BAND BRIEFS: Mahlon Clark, clarinet ace with Paramount Studio Staff ork, heading band especially organized for the Gene Norman-Bob McLaughlin "Teenager" dances. Will be known as "Top Tunes" band. . . . Mark Carter (isn't that Capt. Azolina of AFRS here?) band doing Saturday night dances at Catalina Island Casino, with Wrigley firm (owner) in all-out effort to revive the once-famous island resort, once a big summer spot for name bands.

The Jazz Beat: Johnny Lucas into Beverly Cavern's off-nite (Monday) spot with band comprised of Jess Stacy (who also continues as single at Holiday House), Lenny Esterdahl, guitar & banjo; Bob McCracken, clarinet; Mike Hobi, trombone; Bob Stone, bass, and Johnny Henderson, drums. . . . Shorty Sherock combo into the Red Feather, lineup not set this deadline.

SOUNDTRACKING: Louis Armstrong was late for a recording date for the first time in his life, when, reporting to Universal-International for his stint in *The Glenn Miller Story*, he drove in the main gate in good time, got lost on U.I.'s huge (480 acres) lot. . . . Blake Reynolds (remember that multitrack record he did for McGregor?) is recreating Benny Goodman clarinet solos for sequences in the Miller biofilm built around the Ben Pollack Venice ballroom band of 1924-26 (but we understand Benny Goodman, who recently sold his \$40,000 home in West L. A., not only declined to appear but refused to let them use his name in the picture). And Richard Powell Jr., 2½-year-old-son of June Allyson (who plays Glenn Miller's wife, Helen) will appear as the Miller's son, Stevie, when he was of that age.

NITERY NOTES: We hear Kay Thompson isn't amused by that take-off Lynn Carter was doing at Charley Foy's on Kay's act with the Williams Brothers. Understand she thinks it more of a "steal" than an imitation and is about to consult her attorneys. . . . Eddie Smerdan, *Down Beat* Hollywood staffer, on observing that Buddy DeFranco at the Clef, unlike Gerry Mulligan at the Haig, had no trouble holding rapt attention of his cafe audience at all times, said:

"Buddy held their attention—and it didn't matter whether the house was loaded with veteran musicians or packed with loaded veterans."

SAN FRANCISCO: Joni James in town for a deejay party and also for one-niters in the Bay Area prior to her engagement at the State-Line in Tahoe. . . . Bill Elliott, of the Elliott Brothers band, in town hitting deejays plugging his MGM disc. . . . Dave Kreidt rehearsing a small group along the lines of the Brubeck Octet for a possible recording date. . . . Peggy Lee, due for a date at Lake Tahoe in July, will probably make disc jockey ap-

pearances in San Francisco in front.

Ralph Sutton into the Hangover as pianist replacing Meade Lux Lewis with the Eddie Strivanc band (with Brad Gowans and Georgie Thow) taking over for George Lewis. . . . Trombonist Jack Shedy and his drummer, Joe Dodge, became fathers within a week of each other in May. Shedy drew a gal, Jean Maureen on May

(Turn to Page 23)

Band Review

Anthony At Ciro's, But Did Date Do Him Harm?

Ray Anthony has come a long way in the last few years, and he has done it the hard way—playing long series of one-niters, going out to meet the younger people in all walks of life. The fact that he has one of the best bands in the business is important, but it is the added fact that Ray has been an excellent public relations man which has helped put him where he now is.

Recently the band made its first stand in a swank nitery—Ciro's, a place which caters exclusively to Hollywood "names" and has the prices to go with its reputation. And the opening was exactly what could be expected. There were some pretty good names from the music and motion picture world around, and the paying customers apparently were properly impressed.

The band was excellent, playing a top show, plus good, danceable sets between. A special mention of the work done by Tommy Mercer, Marcie Miller and the rest of the singers is in order, and the show closer, *When the Saints Go Marching In*, was a smash, with about a dozen stars mixing in with the band.

But when the opening show was over, there were still a lot of bewildered young people sitting around in the bleacher seats (at deluxe prices). While a good many of them probably couldn't see too much of the show, they could hear the fine music, and could even tap their toes in rhythm. But few, in any, could break through the ring of "names" to get on the rather small dance floor, and a very few of them got to see Ray, who was monopolized by the ringiders. And all this, mind you, at a cost which would keep most younger folks out of night clubs for the next two or three months while they recoup. Also these are the same young people who buy Anthony's records when they have the money.

As has been said, the band was at its best, and certainly did its share to help make the evening an enjoyable one. But whether or not the booking itself was a wise one is far from certain. This type of location means little to an attraction like Anthony, or, as a matter of fact, to most people who make a living entertaining the public. We aren't even sure it means too much as a credit on the attraction's list of appearances.

We are sure, though, that unless the picture changed radically after opening night, a nice guy, who has worked awfully hard in the past, may have wound up with a hatful of headaches before the episode ended.

—sociaser

Caught In The Act

Jimmy Durante, The Chez Paree, Chicago

Jimmy Durante and company are making their annual sock stand here and it's more than an hour of top showmanship in most departments. This current stay also shows a new Durante, one who has borrowed copiously and wisely from television without neglecting the perfect pace and projection that had made his a top name in the entertainment field for many years. In any case, television has learned a lot from Schnozzola—it's only fair that the Durante borrows a little back.

Comedian works more with the Wanda Smith Cover Girls, five shapely misses that also get a big hand for their own efforts in one or two special material numbers. However, most of their work is around intros and patter with the star, first introducing him with *A Date With Jimmy* and then getting laughs with a beret number, which has Durante donning and doffing hats from every clime.

The buffoon, of course registers strongest with his time-tested material, beginning naturally with *Start Off Each Day With a Song*. It's a masterpiece of timing, in which he whimsically berates all the owners of the club, greets his

friends, and flips phones, piano parts, music sheets, and other equipment to and fro.

Of course, in Eddie Jackson, his partner, he has one of the best scat singers of any era. Both individually, and paired with Durante, he rocks the place with the *Did You Ever Have the Feeling You Wanted to Stay, I Love the Birds and Bees*, and *Chicago Town* which has Jackson strutting high-wide-and-handsome all over the floor. They strip a piano bare and finally Durante moves over to the remaining 88 to wind up with *Say It With Music* for thunderous applause. Jules Buffano, who has been ill, is back at the keyboard in several of the Schnoz's numbers.

The rest of the show is way over-long and a strange combination of acts that are barely looked at, with the exception of Sonny King, who oddly enough stops the show. King, an ex-boxer, apparently has received some vocal training, and has learned during the last year to drop some of his vocal tricks, but he still depends on his long holds and shouting high ones to gain applause. Some gradation in his delivery would be more effective.

—sabe

Fran Warren, Copacabana, NYC



Fran Warren

With this engagement, Fran made her first major supper club appearance in town—and she really made it, Copa style.

Looking as attractive as we have ever seen her, she offered what was basically very little more than a bunch of standard tunes; but so much had been built upon this foundation that in effect it became a great deal more. The opening number, for instance, interpolated a couple of choruses of the blues, sung with a surprisingly authentic earthy feeling; other items, such as *Makin' Whoopee* and *Birth of the Blues*, had long, specially written verses that added as much to the songs as to the singer.

Fran has made the transition from conventional band singer to gestureful personality performer with considerable ease, and with little loss of vocal quality and sincerity.

—len

Patti Page, Charlie Spivak, The Edgewater Beach Hotel, Chicago

The Edgewater Beach hotel opened its Beachwalk June 12 and selected Patti Page for the first attraction to appear under the stars this season. That the choice was a wise one could be seen from the crowds who actually stood to watch the performance on opening night.

Patti, who will also appear at *Down Beat's* Star Night in Soldier Field Aug. 1, did about a dozen songs for the assemblage, each one getting a tremendous reception from the crowd, many of whom obviously were record buyers, and who kept calling for the chanteuse to do some of her platter hits.

To close her performance, Patti,

Bianchi & Co., Crescendo, Hollywood

The eternal cry, "Give us a new look... a new sound... make it different and make it good," has been answered by Bianchi & Co. Bianchi has integrated a rare flair for showmanship, flashy flute, and a new idea and it works. In front of Carlos Vidal's congo drums, Don Romeo's guitar, and Ray Mosca's bwangas (bwangas: Vidal's name for the specially built group of five tom-toms based harmonically on the diatonic scale) Bianchi blows everything from pentatonic Semitic similes to *Honeysuckle Rose* over driving Afro-rhythms and has coined "Afro-Moorish" to tag the whole thing. Another apt description came from a young lady at ringside who cut loose with, "Man, dig that crazy Mediterranean hop."

But whatever you want to call it and despite the fact that you may have heard better flute, or greater congos, or more guitar, these lads are a thoroughly entertaining unit; all this, in spite of the bus boy-electrician who just naturally goofed the intricate lighting cues. Also, Vidal was restricted from his usual vocal efforts by

complete with a cocker spaniel puppy, did her *Doggie* number, and a better show windup couldn't be found for crowd response.

Charlie Spivak and his band were in the shell for this show, and did an excellent job. Patti, as is her custom, had her own rhythm section, which integrated into the Spivak band for the floorshow. Band, featuring Eileen Rodgers, Joe Tucker, and "Little Paul" O'Connor, also played for the dancing in the dining room prior to show time, then continued to play on the Beachwalk following the show, with the dance floor jammed all night.

—seiser

laryngitis when caught by this reporter. The group was costumed in original flamboyant creations in keeping with the mood. About the time the unit segued from *Miserlou* to *Caravan* no one would have been surprised to see Samia Gamal wriggle out of the woodwork astride a camel. (A girl dancer is being rehearsed to em-bellyish the act.) With the breaks and management this unit is slated for the big time.

—Eddie Smardan

Archie, Mehitabel Disc To Feature Anita Ellis

New York—Anita Ellis, thrush recently seen at the Village Vanguard and featured in the forthcoming movie, *The Joe Louis Story*, has been signed, along with movie star Eddie Bracken, for the record version of *Archie and Mehitabel*.

The adaptation of the Don Marquis story, written by Joe Darien, with a score by George Kleinsinger, will be cut for Columbia.

Belle-Tones, Co-op Unit Find Partnership Pays

Betty McGuire leaned across a table in Chicago's Old Heidelberg restaurant between sets the other evening and gave its boards a resounding rap of the knuckles. The gesture was clearly intended to preserve the good fortune which, for two years now, has clung to the unique combo of which she is nominal, though not actual, head—a four-girl, four-partner unit called the Belle-Tones.

"We're a co-op unit," said the brunette bassist, who used to lead a 14 piece band until she discovered that the grass, and more particularly the cabbage, was greener on the combo side of the music business fence. "We're having a lot of fun and no hassles. We all want to make money, and we all get along. Sure, we have tiffs, but—" She cued in the knock-on-wood.

Harmony Not Everything If personal harmony is the *sine qua non* of this going little concern, there are, however, other factors to which the erstwhile baton-waver points in tracing the girls' rapid emergence from back-of-the-bar obscurity to the solid professional footing afforded by the Old Heidelberg's bandstand, on which the Belle-Tones will have played, sung, and clowned, in equal parts, for a full 13 weeks, come moving day July 4.

One of the chief ingredients in the group's success, according to Miss McGuire, is its lack of musical pretensions. "You can't just be a combo and stand up there and play music. We throw in little bits. It's the only answer today."

Variety Aplenty

These "little bits" are apt to include, in the course of one set; a record-panto routine, complete with funny costumes; a monologue by the unit's drummer-comedienne, Verle Henry; novelty singing by the whole combo, and intermittent heckling among the foursome.

Comic props, however, draw a snort from Betty. "I hate to see a band with all those hats hanging on the wall. Looks like the men's checkroom. Of course, you have to have some props, but we like to have as few as possible and get our laughs from the material, instead."

Material A Headache

"Getting good special material is really a problem. It's hard to find, and it's so expensive. One number we do, *The Lay-Away Plan*, takes three minutes, and it cost us \$750! Imagine! Stan Irwin wrote it for us. He hands us one typewritten page, and says his price is \$750! We nearly passed out. But we took it, and it's worth it. After all, you have to spend money to make money. It would really be great if we could write our own material, but if you could be an Abe Burrows, you'd be writ-

ing for Broadway, wouldn't you?"

Also in the financial headache category is the problem of adequate—and appropriate—wardrobe. "We have 15 changes. We travel in twin Cadillacs with two luggage trailers. When we start dragging out all that luggage, you should see the bellboys glare! But wardrobe is very important. And, remember, you can't have a dress some customer is going to walk in wearing."

Instrumentals, Too

For all their heavy reliance on comedy and novelty material, the Belle-Tones manage to sneak in an occasional straight instrumental number, featuring either pianist Betty Lou White or trumpeter-vibist Zoe Rutherford, both alumnae of the D'Artega orchestra. On some dates the unit also plays for

dancing, and the front-girl will tell you it pays off.

"One club we played in Hawaii had had a band and five acts before we came in. We played two shows and for dancing. Of course, they paid us an exorbitant fee, but it was cheaper than paying the five local musicians and five acts."

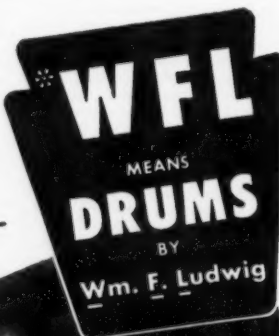
It isn't flexibility alone that has helped raise the ante for this up-and-coming combo, Miss McGuire avers. "You have to travel, if you want to make it. Some units just want to stay in one place. And they do, too. They never get any farther."

"Sure, we're hoping for that one big break. But we aren't worrying about it. We leave that to the office. Our job is to do the best we can, and we'll just wait and see what happens."

Besides, the Belle-Tones are too busy these days to have time for worrying about the future. "We could work 52 weeks a year, if we wanted to. We even," sighs Verle Henry, "have to ask for a vacation." Which should explain why the Belle-Tones are knocking on wood.

—Clare Power

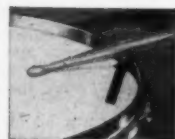
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Movie Music

U-I Makes Real Effort To Recreate Miller Style

By CHARLES EMGE

Hollywood—Whatever *The Glenn Miller Story* turns out to be as a picture, we can honestly report that the Universal-International music department made an all-out effort to reproduce Miller's music in a style that will be 100 percent authentic.

Hank Mancini, the young and capable U-I staff arranger-composer who assembled the original Miller recording arrangements (which are re-created in the film) gave us an interesting account of the procedure followed. Here's Hank's story, as he gave it to us during breaks in the early recording sessions:

Original Scores Incomplete

"In getting the arrangements together we had access to some of

the originals, but for the most part they weren't complete. Don Haynes sent us everything he had, but we found that, in many cases, either parts or master scores had been mislaid or disappeared. You know how hard it is to file a large library and keep it intact over a period of years.

"Of course, almost all of Miller's big recording successes were published as stocks, but the stocks, while a big help, are not exact du-

In On A Wing

Hollywood—At press showing here of *Melba*, biofilm based on story of the famous Australian soprano (see *Movie Reviews*, this page), the projectionist came up with what he thought—and maybe it was—a rare inspiration. As the film ended, to strains of music from *Romeo and Juliet*, the booth man segued promptly from the last notes of the soundtrack to Paul Nero's recording of *Hot Canary*.

plications of the original Miller band arrangements.

"For example, the stocks are scored for only six brass, and Miller carried eight—four trumpets and four trombones, including himself. So for our best guide we turned to the original recordings themselves, which also contained the many ad lib instrumental solos which members of our band are recreating for the picture.

Miller Sidemen Sought

"The studio made every effort to secure as many original members of the Miller band as possible. I think that getting seven (Willie Schwartz, Zeke Zarchy, Babe Ruskin, Paul Tanner, Chummy McGregor, Rolly Bundock, Dick Fisher) was a good percentage, considering that all of Miller's musicians were top men who are mostly tied up on other commitments at present.

"The fact is, I believe this band is going to be on a par with the Miller band when it was at its greatest as a dance band—and for all-around musicianship and the kind of teamwork that makes a band great, Miller's has never been equalled."

Among Miller band numbers used in the picture are *String of Pearls*, *In the Mood*, *Moonlight Serenade*, *Tuxedo Junction*, *Little Brown Jug*, *Pennsylvania Six-Five-Seven*, *American Patrol*, *Chattanooga Choo Choo*, and *At Last*.

Dooley Wilson, 65, Dies On Coast

Hollywood—Dooley Wilson, veteran screen actor and entertainer, whose singing of *As Time Goes By* in *Casablanca* put the revival back on the hit parade for weeks, died here recently at the age of 65.

Wilson appeared in the film as a pianist, but the keyboarding was dubbed for him. He was in fact, or had been, a drummer and played with the famous Jim Europe band of World War I days that is now a part of the jazz legend.

Cantor To Wax Songs From Film

Hollywood—Eddie Cantor, whose film biography is in the works at Warner Bros., will also wax an LP and an album for Capitol this month, with the famous hit tunes he introduced. Capitol is also prepared to issue some of the songs like *If You Knew Susie* on single platters.

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GLAMOUR GETS SIDETRACKED, momentarily, as Patrice Munsel, relaxing in blue jeans, listens to playback, via tape recorder, of soundtrack from *Melba*. S. P. Eagle's biofilm reviewed below. With singer are members of sound and camera crew.

Movie Review

Patrice A Peach 'Melba' In Lush Operatic Biofilm

Melba (Patrice Munsel, Robert Morley, Martita Hunt, John McCallum, Sybil Thorndike).

Rating: ★★★★★

The first of a cycle of pictures dealing with opera, musical personalities, and classical music, *Melba*, based very loosely on the career of one of the last of those singers who were "great" in the grand manner of the period, will give others a high mark to shoot at.

The film story of Nellie Mitchell (she took her professional name from the city of Melbourne, Australia, her birthplace) is more fiction than fact, but is nonetheless reasonably credible, even though it follows a handy formula. The picture opens with *Melba* at the height of her career in a command performance for Queen Victoria, fades back to her girlhood on her father's cattle ranch in Australia (with a good shot of Patrice looking much more at home on a horse than most of our Hollywood stars), moves swiftly through her departure for Paris, shows her leaving family and childhood sweetheart in hope of fulfilling her ambition to become a singer.

She Makes It

She makes it, of course, but only after the usual and sometimes much too contrived tribulations, including that one in which the singer resorts to subterfuge to attract the attention of the great but crotchety teacher (Madame Marchesi, a real person, whose importance in *Melba's* success is not without foundation) who is finally persuaded to come out of retirement to mold the talent of this promising young artist into finished perfection.

Love triumphs briefly as, at the peak of her career, she passes up other suitors, including the owner of the then great Carlton Hotel, to marry the man from Australia, now a wealthy cattle baron. It is discovered, of course, after an idyllic honeymoon that marital happiness is impossible in a world where the husband too often finds himself addressed as "Mr. Melba."

Melba is forced to make the choice. She decides that there can be but one for the artist—love must be sacrificed for the sake of art and for the benefit of her public. They say goodbye, sadly, but over a bottle of champagne.

This trite tale comes out, in the finest technicolor since *Moulin Rouge*, as high grade screen entertainment because it is a film of rare beauty from start to finish and every role, from bit players to principals, is played to near perfection. Patrice is not too dollishly pretty—she is an actress, who is also a very good, if not great, singer, and it is extremely doubtful if the great *Melba* or any opera star of the period was ever as provocatively attractive as the *Melba* portrayed by Patrice Munsel.

90 Percent Opera

Anyone who does not care too much for opera is going to find *Melba* a bit slow-moving at times. It is almost 90 percent a montage of well-screened and recorded excerpts from opera, but the producers managed to present some that are not too familiar even though all the operas of the period now are naturally strictly standard fare. (Examples: *La Boheme*, *Lucia di Lammermoor*—the "Mad Scene"—*Lohengrin*, *Rigoletto*—Gilda's duet with the Duke instead of *Caro Nome* or the quartet, for a change—*La Traviata*, *Romeo and Juliet*.)

For many moviegoers it will prove just a bit top-heavy with heavy music, but it has its lighter moments, such as those in which Patrice sings *Comin' Through the Rye* and the picture's one new song, a ballad by Mischa Spolianski (*Is This the Beginning of Love*) which could break as a pop hit, and in which she demonstrates that unlike most coloraturas she has learned to sing a simple song simply and beautifully.

Patrice—Down Beat loves you!

—emge



'Banana' For Screen

Hollywood—*Top Banana*, legit musical which just completed sock run here, will go before the cameras next month after playing several coast theaters. Film, right now, is being made under independent auspices, but will be released through a major outfit.

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STRINGS

The Jazz Scene Today

Ed. Note: This is one in a series of articles that will appear intermittently in *Down Beat*, written by many of the leading musicians of all idioms.

By Earl Hines

Conditions in the music business today are a lot different from what they used to be, and most of the changes are not for the better.

Looking back on it now, I seem to remember a time when we looked at the music business a lot differently than people do today. We considered it much more of an art and a profession, and less of a chase after a quick financial killing.

The musicians, themselves, had much more respect among the general people. When you went into a town, the doctors and lawyers welcomed you and respected you and were glad to open their doors to you.

Musicians At Fault, Too

As the years went by (and I noticed it happening when I had my big band) I began to see things like musicians running away from paying their bills and thinking they were doing something smart. The musicians, themselves, were responsible for the basic things that started the trouble by hurting their own reputations.

Then the war had a lot to do with it, because there were so many guys getting into music to get out of the hard work in the service. Then they didn't stay in long enough actually to learn their instruments, and when they came out, the first thing they did was get a union card. Then when the real musicians were drafted, these guys began to demand all kinds of salaries, and they really weren't even good musicians. I have experienced that. There is nothing you can do about it.

Kids With A Sideline

Then there were the college kids—they used the music business as a sideline, to help them through school, and weren't particular about what they were doing.

Then again, instead of the ladies and gentlemen who used to go to dances, the jitterbugs took over, and the decent class of people stopped coming out. Recently, when I was home in Philadelphia, I was watching a television show where the kids go every afternoon to dance. You should see how those kids looked.

I don't see how the average girl will select a husband from the group I saw, and I don't see how the average boy will select a wife, yet these people represent the average young patron of music! The old feeling is just gone. Those kids are uncertain about everything, including the kind of music they want.

Three-Way Jazz

A little while ago, there seemed to be just two sides—modern music and Dixieland. Then all of a sudden a few recording companies decided to revive swing, so here we are now, in the middle of three different types of music.

The club where I was working in New York recently was featuring all three types. During the early part of the evening, one type of music may get a terrific hand, and later in the evening they may attract an entirely different crowd that goes for a different type of music, and that is why in our band we try to be as versatile as possible, although we still can't go all the way back into Dixieland.

Piano At Impasse

Jazz piano is in a peculiar position today. It seems as though just about everything has been done, every conceivable new style has been tried, and there is nothing new left for anybody to do. Maybe that is why we hear about groups with no piano at all.

Actually, the real old Dixieland bands playing on street wagons didn't have any pianists, so there is really no such thing as Dixieland piano. Then in the early days we didn't have any rhythm sections to hold us up, so we pianists had



Earl Hines

to depend on our left hands. I got a lot of my basic training from using my left hand as my rhythm section. Now with a lot of modern pianists, I haven't even had a chance to form an opinion, because I've never heard a lot of them play without a rhythm section behind them.

Peterson An Exception

Of course, there are exceptions.

Oscar Peterson is a terrific artist with wonderful control of the instrument. Here is one guy who plays an entirely different kind of piano than I am playing, who really swings, and seems to have as much execution in his left hand as in his right. Once up in Montreal, I heard him play an entire tune with just his left hand. I think that's wonderful.

As for bop, I certainly don't have to be convinced about the place it has taken in the jazz scene, because back in 1943, when I had men in my band like Dizzy and Benny Green and Charlie Parker (Charlie was playing tenor in those days), they were playing just the same style of music that they are playing now. They were very conscientious about it too. They used to carry exercise books with them and would go through the books in the dressing rooms when we played theaters.

Phenomenal Memory

Charlie had a photographic mind. When we would rehearse a new arrangement, he would run his part down once, and when we were ready to play it the second time, he knew the whole thing from

memory. Naturally, I have respect for musicians of that caliber.

If I had a big band today, I would want to play some of the music we played then, as well as Dixieland, swing and Latin-American music. I would want to have a versatile band, one which could back up the soloists I'm already featuring with my small group—Benny Green, Aaron Sachs and Vernon Smith.

I don't want one of those situations where everybody is a soloist. You have to be so careful of these things today—even a drummer may play a scale with you instead of keeping the rhythm going, the bass player wants to be a violinist, and so forth. I appreciate the fact that the average musician today has much more of an education and more to express, but it's still important to remember how to work in a section.

With the way conditions are in jazz in the music business today, I'm not even sure I would want to have a big band.

Lanza Waxing Set For Callinicos Tune

Hollywood—The first commercial pop tune written by Constantine Callinicos, music director for Mario Lanza, was set for publication by Miller, Feist, and Robbins, and will be waxed shortly by Lanza for RCA-Victor. Tune is *You Are My Love*.

Duke, Count In Battle Royal

New York—This town will have the musical battle of the decade on its hands next week when, in an unprecedented effort to fight the summer law of diminishing returns, the Band Box has booked both Duke Ellington and Count Basie with their bands, for the same show.

The double-feature show gets under way July 7, for two weeks. Immediately afterward, Basie will remain for a third week joined by the George Shearing Quintet.

LaRosa, Paul-Ford In All-Star Benefit

Worcester, Mass.—Julius LaRosa headlined an all-star assemblage Sunday, June 14, at the second annual Stadium Festival to benefit the Catholic Charities of Worcester.

Also on the bill were Les Paul and Mary Ford and Arthur Fiedler, conducting 55 members of the Boston Pops Orchestra. LeRoy Anderson, once a pops arranger, conducted several of his compositions.

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Ray Sims

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July 4	Albuquerque, N. M.	Aug. 6	Sarnia, Ont.
July 5	Lubbock, Tex.	Aug. 7	Detroit, Mich.
July 7	Hutchinson, Kan.	Aug. 8	Detroit, Mich.
July 8	Wichita, Kan.	Aug. 9	Brooklyn, Mich.
July 9	Topeka, Kan.	Aug. 10	Fruitport, Mich.
July 10	Omaha, Neb.	Aug. 11	Crystal, Mich.
July 11	Des Moines, Iowa	Aug. 12	Chicago, Ill.
July 12	Marion, Iowa	Aug. 13	Sheboygan, Wisc.
July 13	Lake Geneva, Wisc.	Aug. 14	Glencoe, Ill.
July 14	Kaukauna, Wisc.	Aug. 15	Spring Valley, Ill.
July 15	Chicago, Ill.	Aug. 16	Milwaukee, Wisc.
July 16	Russells Point, Ohio	Aug. 17	Waupaca, Wisc.
July 17	Lexington, Ky.	Aug. 18	Caledonia, Minn.
July 18	Cincinnati, Ohio	Aug. 19	Clear Lake, Iowa
July 19	Canton, Ohio	Aug. 20	Sioux Falls, S. D.
July 20	Erie, Pa.	Aug. 21	St. Paul, Minn.
July 21	Youngstown, Ohio	Aug. 22	Austin, Minn.
July 22	Pittsburgh, Pa.	Aug. 23	Sioux City, Iowa
July 23	Mahanoy City, Pa.	Aug. 25	Carroll, Iowa
July 24	Wildwood, N. J.	Aug. 26	Waterloo, Iowa
July 25	Hershey, Pa.	Aug. 27	Davenport, Iowa
July 26	Batavia, N. Y.	Aug. 28	Omaha, Neb.
July 28	Bala, Ont.	Aug. 29	Kansas City, Missouri
July 29	Crystal Beach, Ont.	Aug. 30	Topeka, Kan.
July 30	Chatham, Ont.	Aug. 31	Wichita, Kan.
July 31	Detroit, Mich.		
Aug. 1	Detroit, Mich.	Sept. 1	Holdrege, Neb.
Aug. 2	Vermillion, Ohio	Sept. 2	Denver, Colo.
Aug. 3	Lockbourne, Ohio	Sept. 3	(open)
Aug. 4	Sylvania, Ohio	Sept. 4	Salt Lake City, Utah
Aug. 5	Buckeye Lake, Ohio	Sept. 5	Salt Lake City, Utah
		Sept. 6	Los Angeles, Calif. (Home)

Booked Exclusively by Associated Booking Corp.
New York • Chicago • Hollywood



James Does Record-Breaking Business in Astor Stand

JAMES BOYS PACK 'EM IN, as photographer found recently by trailing Music Makers from New York's Astor Hotel, where the band was amidst a record-breaking engagement, to Ephrata, Pa., near Reading, where the boys doubled for a one-niter that found them, as per usual, playing to capacity business. Sax section, caught in action on Ephrata date, includes (left to right) Jeff Massingell,

Musky Ruffo, Herbie Steward, Francis Polifroni, and Bob Poland. Drumming ace, Buddy Rich, is visible in center background, with bassist Paul Morsey at left and trumpeter Ralph Osborn at right, just behind Harry. At upper right, The Horn gets together with featured accordionist Tommy Gumina to put the bumblebee to flight over Reading. Shots below, taken at Astor, show (right) Harry blow-

ing up a storm for appreciative crowd around stand, and (left) taking time out with Buddy Rich to make like customers, for a change. James family group, seated just behind smiling drummer and wife, Marie Allison, includes Victoria, 9 (left), and Jessica, 6, hemming in father and mother, a young lady whose face, somehow, looks familiar. (Bill Mark Photos.)



THIS IS GOLF? Shenanigans took over the links at Vernon Hills Country club, Eastchester, N. Y., recently when any comedy duo Dean Martin and Jerry Lewis teamed

against comic Sid Caesar and crooner Perry Como in charity match benefiting Damon Runyon cancer fund. Collecting own recompense is madman Lewis, who receives buss

from caddy Dagmar, while another club-toter, Denise Darcel, looks on in company with Martin and Como. At right, Caesar gets together with group for 19th hole session.

Booking Agency Directory

Here is a list of the major booking agencies in the country that book combos and cocktail units and the addresses of their offices.

WILLARD ALEXANDER, INC.
Willard Alexander, President
30 Rockefeller Plaza
New York, N.Y.

ASSOCIATED BOOKING CORP.
Joseph Glaser, President
745 Fifth Ave.
New York, N.Y.

203 N. Wabash Ave.
Chicago, Ill.

3619 Sunset Boulevard
Hollywood, Calif.

JACK BLUE AGENCY
Tabor Bldg.
Denver, Colo.

AL DVORIN AGENCY
54 W. Randolph St.
Chicago, Ill.

EMPIRE ENTERTAINMENT AGENCY
Denver Theater Bldg.
Denver, Colo.

FOSTER AGENCY
1650 Broadway
New York, N.Y.

GALE AGENCY, INC.
Tim Gale, President
46 W. 48th St.
New York, N.Y.

GENERAL ARTISTS CORP.
Tom Rockwell, President
1270 Sixth Ave.
New York, N.Y.

8 S. Michigan Ave.
Chicago, Ill.

Carew Tower
Cincinnati, Ohio

2105 Commerce
Dallas, Texas
9650 Santa Monica Boulevard
Beverly Hills, Calif.

JACK KURTZE ATTRACTIONS
214 Canon Dr.
Beverly Hills, Calif.

MCCONKEY ARTISTS CORP.
Dick Shelton, President
Congress Hotel
Chicago, Ill.

1730 Broadway
New York, N.Y.

12th and Walnut Street Bldg.
Kansas City, Mo.

Roosevelt Hotel
Hollywood, Calif.

Bay Shore Royal Hotel
Tampa, Fla.

2153 W. 96th St.
Cleveland, Ohio

MERCURY ARTISTS CORP.
Leonard Green, President
Room 903
254 W. 54th St.
New York, N.Y.

PAUL MOORHEAD AGENCY, INC.
Paul Moorhead, Manager
777 Insurance Bldg.
Omaha, Neb.

MUTUAL BOOKING OFFICE
203 N. Wabash Ave.
Chicago, Ill.

NATIONAL ORCHESTRA SERVICE
Seri Hutton, President
1611 City National Bank Bldg.
Omaha, Neb.

SHAW ARTISTS CORP.
Billy Shaw, President
365 Fifth Ave.
New York, N.Y.

203 N. Wabash Ave.
Chicago, Ill.
8923 Sunset Boulevard
Hollywood, Calif.

Mambo Gains In Popularity

By George Goldner
Tico Records

What the rumba, samba, conga, and other Latin American rhythms have contributed to American music is rapidly being replaced by the mambo, which is almost a postwar development in this country. While it got its greatest push in New York and Miami, the dance has gained popularity nationwide in the last few years. In Chicago, for example, besides the Spanish-speaking neighborhoods, there are two downtown spots that jam their clubs with devotees of the rapid beat.

We, of Tico Records, which specializes in mambo platters, feel that this is only the beginning of its wide acceptance. For example, Tito Puente and Joe Loca played a Thursday night dance in Philadelphia in May and broke all attendance records for that weekday at Town Hall. A subsequent Philadelphia date for Loca at the Blue Note club also broke several attendance marks.

In New York, the United States home of the mambo, there are several places that feature the mambo only. Palladium ballroom, which is devoted to the dance, and the Band-box are two of the most prominent, but there are other halls and ballrooms throughout the city that feature the Cuban-American beat. While there are no established locations for the dance in Baltimore, Cleveland, Detroit, St. Louis, Washington, Richmond, and Charlotte, one-night stands here have drawn heavy crowds.

Nancy Reed

(Jumped from Page 3)

Blah Blah Blah. She has never looked or sounded better. Her pretty profile, which underwent a slight adjustment recently as a concession to the television cameras, looks prettier than ever.

Between sets, Nancy reminisced about the mixture of good and bad breaks that have befallen her—about her debut as a band vocalist with Hal McIntyre at the age of 16, about the two years with Skitch Henderson's band, ending in the tragic car crash that killed one sideman and kept Nancy out of commission for a whole year, with a broken pelvis and arm.

"When I went back to work, Benny Goodman took me with him on his European tour. He had a wonderful pianist with him, Dick Hyman, but he let me sit in, too, on some of the concert dates." Nancy also got a break for her songwriting through the Goodman tieup when Benny recorded her own novelty number *Toodle-ee-Yoo-Do*.

Right now, in addition to quadrupling between the three television shows and the night club, she is busily placing tunes written with her new songwriting partner, the eminent Bob Hilliard. She has four solo sides on records cut independently and sold to Jubilee, but has no contract yet.

"You must have a smart manager to be doing all these jobs at once," we commented.

"Manager?" echoed Nancy. "Believe it or not, I don't have one!"

Better stand in line, boys, Nancy is really ready!

—len

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203 No. Wabash Ave. Chicago, Ill.



Want To Buy A Combo?

Are you looking for a cocktail unit? A jazz combo? A comedy group? Whether you are night club owner, hotel man, or supper club operator, the *Down Beat* combo directory will help you select the group you want. This is the largest listing of cocktail units and combos in the country, but is not intended as a complete roster, as there are more than 10,000 such groups working at present. However, we think you will find this to be a selected cross-section of all types of units.

Explanation of booking office symbols: A: Associated Booking Corp. (ABC); Al Dvorin Agency (ADA); Empire Entertainment Agency (EEA); Foster Agency (FA); Gale Agency (Gale); General Artists Corp. (GAC); Jack Blue Circuit (JBC); Jack Kurtze Attractions (JKA); McConkey Artists Corp. (MAC); Mercury Artists Corp. (Mercury); National Orchestra Service (NOS); Shaw Artists Corp. (SAC); Mutual Entertainment Corp. (Mutual). The number appearing after the booking agency is the number of people in the combo. Record company affiliations are listed after the type of entertainment; i.e., instrumental and vocal; Decca.

Copyright, 1953, Down Beat, Inc.

AIRLANE TRIO (FA): Instrumental and vocal; dance music. Organized for 13 years.

JAY ALLAN QUARTET (MAC): Four boys playing trumpet, sax, drums and piano. Dance group; have worked the Congress Hotel, Chicago; Flame, Duluth; Chase Hotel, St. Louis.

LISA ALONSO AND THE TROPICAIRE (MAC): Two boys and a girl presenting Latin-American music, and popular. Instrumentation—vibes, drums and electric guitar. Two years at the Martinique Hotel in Miami, Fla. They featured at the Last Frontier, Las Vegas; Golden Hotel, Reno.

GENE AMMONS (GALE): 7; Jazz, r&b featuring tenor sax of maestro; United; Prestige, and Mercury.

ANITA AND LOU DUO (MAC): 2; Instrumental. Two girls who play piano and bass, have been working west coast.

THE BUDDY ANTHONY TRIO (MAC): Two boys and a girl playing piano, vibes, saxophone, clarinet, string bass and combo drum. Special material keynotes this group. Three-way vocals, music for listening and dancing.

BEN ARDEN QUARTET (MUTUAL): 4; Instrumental and vocal, featuring Sylvia on violin.

LOUIS ARMSTRONG ALLSTARS (ABC): 7; Dixieland; Decca. Famous group includes Marty Napoleon, Arvell Shaw, Velma Middleton, and others.

TEX ATCHISON QUINTETTE (JKA): Instrumental with comedy angle; Imperial; together for three years.

BARBARA AUSTIN (ABC): Singing pianist, runs musical gamut, including specialty material; has been working midwest spots.

JIM BAKER (JBC): 7; Instrumental-vocal-entertainment. Society-style band with three years at present location to its credit, retains original personnel.

TOMMY BAKER AND HIS GYPSYARS (MAC): Three boys playing violin, electric guitar and string bass. Played such hotels as the Roosevelt, Pittsburgh; Miami Hotel, Dayton; Hilton Hotel, Chicago.

BILL BARDON HIS SOCIETY GROUP (MAC): Bard is featured on violin and vocals, plus trumpet, drums and piano. Played in such hotels as the New Yorker, New York City; Edgewater Beach, Chicago; Mayo Hotel, Tulsa.

LEIGH BARRON (MUTUAL): piano single, real strong in the show tunes.

BASIN STREET SIX (ABC): Dixieland; MGM. Featured at Jazz Ltd., Chicago.

SIDNEY BECHT (SAC): 4; Dixieland; Vic. and others. Currently in Paris but slated for fall United States tour. One of the top two-beat groups.

BELL-AIRES (FA): 3; instrumental and voice; special material, comedy.

BELL TONES (FA): 3; instrumental and vocal.

BELLE-TONES (ABC): 4; Instrumental-vocal-comedy. All-girl quartet led by Betty McGuire, group accents showmanship, uses much special material.

DAVE BELL TRIO (MAC): Three boys playing piano doubling accordion, string bass and drums. Impersonations of popular favorites (singing). Citation.

TOMMY BENTON TRIO (JKA): instrumental and vocal with girl vocalist. Novelty and comedy.

BETTIE AND RAMON (MAC): Boy-girl combination playing Hammond electric organ, doubling piano and accordion doubling combo drums. Recently 3 years with the Pick Hotel.

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BIG THREE TRIO (MUTUAL): jazz and vocals with slant on comedy; Okeh.

JIMMY BINKLEY AND THE BLUE NOTES (ABC): 4; Instrumental-vocal; Chance. Three boys and a girl, using instrumentation of piano, bass, drums, and tenor doubling clarinet; unit has been working around midwest.

CHANO BLANCO AND THE LATINAIRES (MAC): South American group, drums, piano and electric guitar.

THE BLENDERS (MAC): 5; Vocal-instrumental; MGM. Primarily a singing group, unit, consisting of four voices and piano, has been working theater-lounges and night clubs.

BLUE BLENDS (FA): 3; Two boys and a girl; instrumental and vocal; dance music.

JIMMY BLOUNT AND THE ORIGINAL DIXIELAND FIVE (MAC): Trumpet, trombone, clarinet, drums and piano. Touring the mid-west.

DAVE BOHM (MAC): Trio—violin, piano and bass. Hotel engagements include the Sherman Hotel, Chicago; Congress Hotel, Chicago.

HAL BOLAN TRIO (JBC): 3; Instrumental-vocal. Hotel-style offerings are purveyed by unit composed of Hammond organ, piano, drums, many doubles. Leader, a former Del Courtney sideman, organized trio five years ago.

JIMMY BOWMAN (ABC): Singing pianist with strong emphasis on specialty material, notably calypso; recently played Blue Note, Chicago.

EDDIE BOYD (SAC): 5; Blues; Chess. Real low down blues with *Five Long Years* its top disc.

RAY BRAND QUARTET (MAC): Four boys playing piano, Hammond organ, piano, saxophone doubling clarinet; dance music and four-way singing.

BETTY BRANEK (MAC): Hammond organist and pianist, currently Schroeder Hotels.

CHARLEY BRANTLEY (GALE): 7; Jazz King.

GLEN BROOKS (MAC): Hammond organ. Four years with the Pick Hotel chain.

CHARLES BROWN (SAC): 5; Blues; Aladdin. Real strong blues outfit with *Driftin' Blues* top platter.

DAVE BRUBECK (ABC): 4; modern jazz; Fantasy; Featured at the Blue Note, Chicago and Birdland, N.Y.

MILT BUCKNER TRIO (SAC): Jazz, plus vocals and comedy; MGM, Savoy, Swing. Buckner, an alumnus of the Lionel Hampton group, plays organ and sings.

PERRY BULLARD TRIO (MAC): Hammond electric organ, trumpet and electric guitar doubling drums; three-way vocals; dance music.

BOB AND BABE CALVERT (MAC): Brother-sister team, playing Hammond electric organ doubling piano and drum. Vocal.

VICTOR CARDIS QUARTET (MAC): Three boys and a girl playing violin, accordion, bass, guitar and piano. Four-way singing, novelties, dance music.

JERRY CARLETON QUARTET (MAC): Three boys and a girl playing vibes, electric guitar, string bass and combo drums; dance music.

NORM CARLIN TRIO (MUTUAL): pop and vocals with slapstick and subtle comedy.

CAROL AND JOYCE (FA): Two girls; instrumental and vocal.

BARBARA CARROLL TRIO (ABC): jazz. Features Miss Carroll on piano. Currently in *Me and Juliet*, stage play, and doubling at the Embers, N.Y.

BENNY CARTER (SAC): Carter, one of the all-time jazz greats, has been doing Hollywood studio work mainly, but occasionally will do a stand.

PAGE CAYANAUGH TRIO (GAC): vocal and instrumental with comedy; Victor. Real fine visual act.

SERGE CHALOFF QUARTET (MAC): America's No. 1 Baritone-Saxophonist in *Down Beat* polls. Instrumentation—piano, bass, drums and sax. Embassy.

CHAMACO QUARTET (MAC): Piano, bongos, drums, bass and regular drums. Played the Wyoming Show Bar, Detroit; Dome, Shreveport; Todd's Bar, Fargo, North Dakota.

EDDIE CHAMBLEE (GALE): 6; Jazz Coral.

CHARLIE CHANEY (MUTUAL): piano and vocal with special comedy material.

(Turn to Page 24)

Advertisement

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Buddy Rich's tremendous dazzle, drive and variety are legendary. I takes a superior cymbal to stand up to his demands. Buddy says he found just that in K. Zildjians. "Wonderful modern sound," says Buddy, "Nothing to compare with 'em." To get the Zildjians that Buddy uses so effectively, be sure to spot the initial "K," right on the cymbal. That "K" means "made in Turkey," the home of true Turkish quality and the best in cymbals. Write for FREE "Cymbal Tips"; DB 753 Fred. Gretch, 60 Broadway, Brooklyn 11, N. Y.

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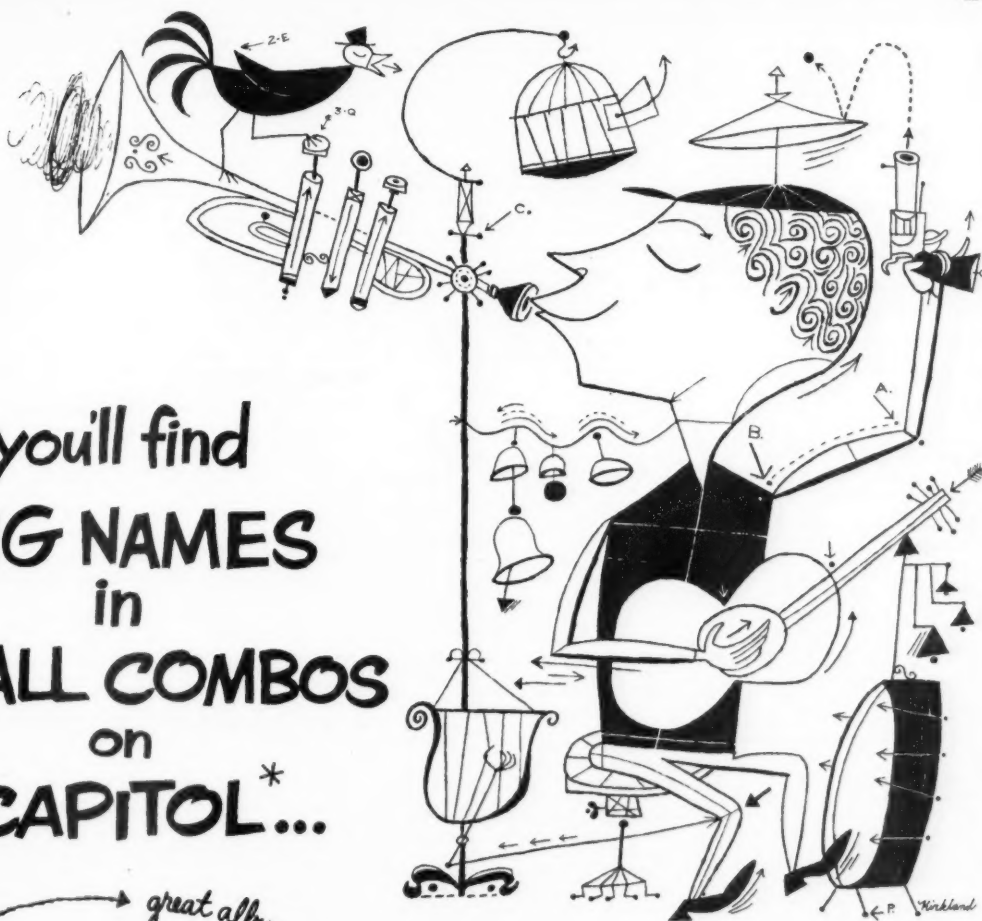
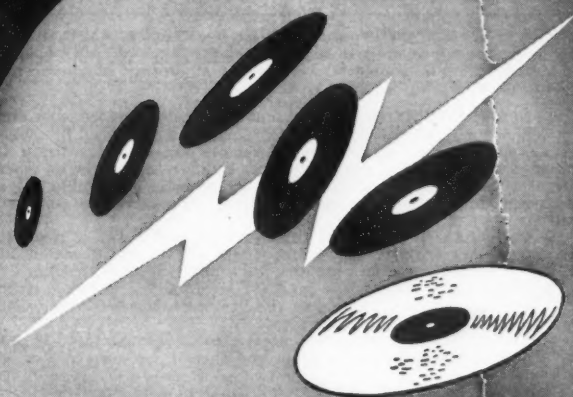
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ERNIE FELICE QUARTET Cocktail Time
RED NICHOLS AND HIS FIVE PENNIES Jazz Time
BOB CROSBY'S BOBCATS
SHORTY ROGERS & HIS GIANTS Modern Sounds
LOUIS BELLSON Just Jazz All Stars
PETE DAILY AND HIS CHICAGOANS Classics In Jazz
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A Hi-Fi Glossary

(Ed. Note: For the benefit of *Down Beat* readers who have just recently become interested in high fidelity but are not well acquainted with the nomenclature, here is a glossary of some commonly used terms.)

● **NOISE SUPPRESSION**—A means of reducing surface noise during phonograph record reproduction. This is accomplished by means of an electronic circuit employing vacuum tubes or by means of filter networks. Noise suppression in radio reception is an operational characteristic which enables the receiver materially to reduce the noise output of the receiver when no carrier is being received.

● **OSCILLATOR**—A device employing vacuum tubes to generate an alternating current whose frequency can be varied within the audible range. It is also a vacuum tube used in radio circuits.

● **OVERLOAD**—When the input of an amplifier is fed a signal greater than normal, the grid of the first tube becomes overloaded, and the resultant output is distorted.

● **PENTODE**—A five-element or electrode vacuum tube. It consists of a cathode, anode, or plate and three other elements called grids.

● **POWER AMPLIFIER**—An amplifier designed to deliver power. It is used to supply energy to a load such as a loudspeaker.

● **RADIO FREQUENCY**—Abbreviated RF, it is a frequency at which radiation of electromagnetic energy for communication purposes is possible.

● **REACTANCE**—Part of alternating current impedance which is due to inductance or capacitance.

● **RECTIFIER**—A device for converting alternating current to direct current (A.C. to D.C.) by the suppression of alternate waves.

● **RESISTANCE**—That property of a conductor which opposes the flow of an electric current through it. It consequently transforms the electrical energy into heat.

● **RESISTOR**—A device which opposes the flow of electric current in a circuit.

● **RESONANCE**—The response of a vibrating unit when subject to a force timed to its own period.

● **REVERBERATION**—Echo effect produced by reflection of sound from the walls, floors, and ceiling of a room.

● **RUMBLE**—Noises produced by poor shock mounting of turntable motors. Usually low in pitch and more noticeable when bass boost is used.

● **SELECTIVITY**—The degree to which a radio tuner or receiver can choose between wanted and unwanted signals on adjacent channels (frequencies).

● **SENSITIVITY**—A term which denotes the ability of a receiver circuit to receive distant broadcasts. The lower the figure of sensitivity, the better the receiver or tuner; that is, an FM tuner whose sensitivity is 5 microvolts is more sensitive to receive distant stations than an FM tuner whose sensitivity is 10 microvolts.

● **SIDE BANDS**—Band of frequencies on either side of the carrier frequency produced in the process of modulation. To produce undistorted output, a receiver must pass both the carrier and the side bands.

● **SIGNAL**—Speech or music conveyed in radio transmission or in other forms of communication.

● **SIGNAL MUTING SWITCH**—A switch used to ground the signal (mute) from a phonograph pickup while the changer is in change cycle. This signal is the annoying noise of the motor, drop of the record, and swish of the pickup arm.

● **SPEAKER DAMPING**—If a signal is suddenly applied to, or removed from, the voice coil of a speaker, there is a tendency for the speaker to oscillate or vibrate after the change in signal. If the speaker immediately comes to rest after cessation or vibrates only at the applied frequency immediately after application, the speaker is said to be damped. There are various degrees of damping, and the conditions described above are for critical damping.

Hi-Fi Flashes

Zenith Radio Corp. has introduced a new high-fidelity Cobra-Matic record player with a built-in stroboscope or "speedometer" designed to permit visual adjustment of the turntable to play all makes of phonograph records at the precise speed they were recorded, according to H. C. Bonfig, Zenith vice-president.

The new Cobra-Matic will be available on various Zenith high-fidelity radio-phonograph combinations, and on a number of TV models. The Zenith executive termed the new phonograph the first home record player equipped with a positive, visual "speed check" and regulator comparable with equipment used in master recording studios.

"For perfect reproduction, phonograph records must be played at the exact speed they were recorded," Bonfig said. "A variation of only one revolution per minute from recorded speed will make an LP record sharp or flat by a full quarter tone, and cause unwelcome changes in tempo and timbre."

Bonfig said that all makes of phonographs, including all Zeniths before the Cobra-Matic, vary in turntable speed at the time of manufacture and get worse as they grow older. Only the Cobra-Matic, he asserted, has continuously variable speeds which—with the built-in stroboscope—offer the user the



Zenith's new record player

means to synchronize turntable speed with record speed:

"A row of dots on the stroboscope indicator appears to stand still when synchronization is perfect. Any variation starts the dots moving—to the left, if the turntable is revolving too slowly; to the right, if too fast. Error can be spotted at once and corrected with a touch of the speed control. Played right on the dot, each record is reproduced exactly as recorded, with the range of highs, lows, and overtones."

Some 3,000 consumers and dealers attended a 3-day audio show in which three companies participated recently at Chicago's Grae-

Sound Advice

By Irving Greene*

Everybody who loves music should know about high fidelity equipment. You do not have to be an engineer or an expert to assemble your own system. However, invariably, people who start with high fidelity equipment seem to run into problems of one sort or another. Basically, this is true because hi-fi equipment can be installed anywhere in the home—bookshelves, antique pieces, existing units of furniture, stairwells, closets, etc.

To help the readers of *Down Beat*, this column endeavors to provide the answers to all problems confronting the music lover. Any questions you send in will receive replies as promptly as possible by return mail. Questions which prove to be of greatest interest to the readership of this publication will be published in this column together with the answer to the problem.

Send all mail with your questions regarding your problems to:

Sound Advice
Attention: Irving Greene
P. O. Box 115
Times Square Station
New York, N. Y.

The letter chosen for today's column really covers an important subject. The improper type of pickup stylus (needle) can be the cause of an enormous amount of record wear. Today, with almost all records pressed in vinylite, this becomes an extremely important topic for discussion, as will be seen in my answer to the letter which appears below.

Dear Mr. Greene:

I have read with great interest your recent article regarding equalization for record characteristics. I have always welcomed information concerning my hobby (playing phonograph records), but as yet, have not come across information which would help me regarding phonograph needles.

Normally, I am not a dubious mere hotel, spokesmen for the joint sponsors have reported.

The show featured demonstrations of test equipment, as well as an exhibit in which a completely hi-fi-equipped living room was duplicated, with music beamed at visitors.

Participating were McIntosh Laboratory, Inc.; Weathers Industries, and Angle Genesee Corp.

Terminal Radio corporation has just issued its complete *Audio Catalog*, a 126-page booklet listing available equipment from various manufacturers in the following classifications: home music, public address, recording, broadcast, and special equipment.

The booklet is amply illustrated, and contains full descriptions and prices of all items. It also contains a listing of pertinent books and periodicals and a two-page index. The catalog is available through Terminal Radio corporation, 85 Cortlandt st., New York 7, N. Y.

David Bogen Co., New York, has added its first commercially-produced FM-AM radio receiver and an FM-AM radio tuner to its list of hi-fi home music equipment.

The 10-tube radio receiver, designated Model RR500, has an output of 10 watts at 3 percent distortion, and furnishes separate bass and treble tone correctors, the manufacturer reports. The tuner, Bogen Model R300, is described as incorporating separate bass and treble controls, automatic frequency control circuit, and compensated pre-amplifier for use with magnetic phonograph pickups.

Both receiver and tuner will sell in the moderate-price brackets, the manufacturer reports. Full information may be obtained by writing David Bogen company, New York 14, N. Y.

person and will accept advertising claims at face value. I now am at a stage where I am considering the purchase of a diamond phonograph needle for my record player. However, I have heard and read such controversial statements of diamond versus sapphire that I just do not know which to select.

I would appreciate any comments you can make regarding the life and wearing qualities of diamond versus sapphire. Just what do manufacturers mean by "lifetime"? Is there any truth in this statement? Before diamonds became very popular I noticed in many of the record shops that sapphire phonograph needles were said to be "lifetime" needles. Are they switching to diamonds to make a bigger profit or will a diamond really prove to help me use my records over a longer period of time?

Any information you can offer me to pull me out of this dilemma will be appreciated.

Yours very truly
Mrs. K. Fishman
Los Angeles, Cal.

Dear Mrs. Fishman:

First of all, let us establish one basic fact. The useful life of a sapphire is much shorter than that of a diamond since sapphire is soft in comparison to diamond. A second fact we must establish is that if the stylus or needle material is hard and smooth, there exists very little chance that it will cause any wear on the record. If the stylus wears and is no longer smooth, its sharp or ragged surfaces will cause wear on the record. This gives us the following summation:

In order to maintain smoothness free from sharp or ragged edges, we must have a stylus made of a material which will not wear easily and which will retain its polished and smooth contour. Since vinylite is really a tough material and sapphire is softer than diamond, sapphire will wear much faster than diamond, eventually developing ragged or sharp edges.

The damage a record suffers from such a condition is that it progressively loses high frequency response as the stylus becomes worn more and more. Also, there is an increase in erosion of the record groove which results in increased surface noise and distortion.

Although I, personally, have not made any concentrated tests on record wear, I have authoritative information regarding the results of such tests made by an organization prominent in the recording field. At best, a good sapphire is not safe to use after 50 hours of playing time. Beyond this point, flats or other irregularities in the stylus contour probably have begun to take shape and at that point record-wear really has begun.

The reports which I use as a reference show results of diamond stylus which are used for vertical or hill-and-dale recordings. These reports indicate that actually there is a variation in the hardness of diamonds. Consequently, the actual useful life of a diamond stylus will range below or above a set limit.

Results have shown that two-thirds of the diamonds tested lasted approximately 750 hours. Of the remaining third, a majority lasted to approximately 1,800 hours, a very small percentage showed less than 750 hours, only a few lasted as little as 400 hours.

To sum it up—the ratio of wear calculating maximum possible life of sapphire versus diamond is at least 36 to 1 in favor of the latter. The quality of the diamond you purchase will also determine greater useful life. In no case, however, can we state the diamond to be a "lifetime" device.

To further ensure an eternal life for one's collection of records, it would be wise to have the diamond checked after 300 or 400 hours of use.

I hope the above information will serve to remove any confusion you may have had on the subject.

Very truly yours,
Irving Greene

(*Mr. Greene's services are made available through the courtesy of ASCO SOUND CORPORATION, 115 W. 45th St., New York 36, N. Y.)

The Audio Workshop

By Max Miller

This issue I would like to pass on some information about high fidelity amplifiers.

First of all, I suggest the amplifier of your choice should have a separate bass and treble tone control. It also should have a built-in pre-amplifier to handle the type of magnetic phonograph cartridge you plan on using.

Some Points

Here are some points on some of the more technical aspects of amplifiers. One consideration is that of power output. Amplifiers are described as 10 watt or 20 watt, etc. Wattage is the power output of the amplifier, e.g. a 10 watt amplifier would feed 10 watts of power to the speaker.

8 To 10 Watts

Experts agree that an amplifier for home use should have at least eight to 10 watts of power output for high fidelity response. Actually you won't use that much power at general listening level, but when music reaches a high level, your amplifier must be able to pass the extra load without distortion.

Power output of 20, 30, or 50 watt amplifiers will pass the extra load of these high peaks without distortion and without over-loading the amplifier. Most amplifiers operate with maximum fidelity at less than rated output.

Always Some Distortion

And most amplifiers also are guilty of some distortion. But a smaller amount of distortion is why a hi-fi amplifier or system sounds so superior to the average radio-phonograph console. The better quality amplifiers are rated in terms of harmonic distortion. Less than 5 percent total harmonic distortion is usually satisfactory... the very best will have less than 2 percent harmonic distortion.

Good Response

Frequency response of an amplifier is important, but it is more important to have a healthy power output at low distortion and a low noise level. A satisfactory frequency response is plus or minus 1 decibel from 30 to 15,000 cycles. However, top quality is plus or minus 1 decibel from 20 to 20,000 cycles. I think you will find amplifiers meeting the above specifications are being manufactured by several different concerns and sold in varying price brackets.

I hope that the above information will answer some of the questions I have received. In the next issue I will discuss what I consider to be the basic requirements of AM and FM radio-tuners. Send your questions to Max Miller, Enterprise Recording Studios, 222 W. North ave., Chicago, Ill.

New Works Raise Poser About 'Good Old Days'

PROKOFIEFF: Symphony No. 7 and *Lieutenant Kije* suite. Philadelphia Orchestra, Royal Philharmonic—Eugene Ormandy, Efrem Kurtz. COLUMBIA ML4683, 12". Performance ★★★★★. Recording ★★★★★.

SHOSTAKOVICH: Ballet Russe/TSCHAIKOVSKY: *Serenade Melancolique* and *Andante* from Symphony No. 1. Columbia Symphony—Kurtz. Columbia ML4671, 12". Performance ★★★★★. Recording ★★★★★.

BLOCH: Concerto Grosso/SCHUMAN: Symphony for Strings. Pittsburgh Symphony—William Steinberg. CAPITOL S8212, 12". Performance ★★★★★. Recording ★★★★★.

BARATI: String Quartet. California String Quartet. CONTEMPORARY C2001, 10". Performance ★★★★★. Recording ★★★★★.

SCHOENBERG: *A Survivor from Warsaw*, *Kol Nidre*, and Second Chamber Symphony. Vienna Symphony—Hans Swarowsky, Herbert Haefer. COLUMBIA ML4664, 12".

By WILL LEONARD

What's that the man was singing on the pop disc last season? "These will be the good old days, twenty years from now." In the classical music patch, time doesn't fly so fast, and it might be phrased, "These will be the good old days, a hundred years from now." That's about how long it takes symphonic stuff to wear so thin it's completely acceptable and "standard."

The new release lists are loaded with enough contemporary compositions to constitute a good picture of music writing in the '50s, whether or not they are going to look like good old days or mediocre old days.

Room for Doubt

We're inclined to doubt these are the good days of two of the biggest wheels of the era, Comrades Prokofiev and Shostakovich. They've made such beautiful music in their time, but they sound tired of it all and remarkably uninspired in the newest effusions at your record dealer's.

Prokofiev, a composer with tremendous range of expression, said so many things and said them so well for more than 40 years that there was little left for him to announce in his musical old age. In his final symphony, written last year, there is no trace of maudering or inanity, but one is disappointed because he has learned to expect more incisive material than this from the man.

Performed With Feeling

Ormandy and the Philadelphians, who gave the seventh American premiere last April, traverse its four conservative movements, not a difficult course, with clarity and some feeling, but the product sounds innocuous. Probably it will wear well with repeated hearings, but it isn't the kind of thing that's likely to yield up new hidden meanings with familiarity.

Shostakovich, whose publicity has been out of proportion to his actual contributions to the repertoire, seems to be skidding into some form of musical senility. His Ballet Suite No. 1, recently released by Vanguard, is an assemblage of Victorian mush, and this Ballet Russe suite is almost as vapid.

This Is Satire?

It's colorful and buoyant, and its mood is as happy as that of a Doc

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Evans rag, but it's so lacking in originality that it's almost laughable. This, they may try to tell you, is satire—but Shostakovich fans used that same explanation to alibi the derivative Ballet Suite No. 1, and we're slow to believe that every time Dimitri sounds corny he's just kidding.

Kurtz, who has waved his stick at several thousand ballet performances, gives the suite an Eddie Arcaro ride, and does just about as well on the *Lieutenant Kije* suite which backs the above-mentioned Prokofiev seventh, but he's not quite so sure of his touch in the weepy Tchaikovsky selections.

The Pittsburgh Symphony played Ernest Bloch's Concerto Grosso and William Schuman's Symphony for Strings during the first Pittsburgh International Contemporary Music Festival last November, and Capitol's well-engineered recordings were made during the actual performance. No doubt about it, the Milltowners have a beautiful string section, and Steinberg, in his very first season on the Pittsburgh podium, had a skillful command.

Emotional Bloch

The Bloch opus, of 1925 vintage, is an emotional thing played here with most of the stops out (and one Harry Franklin contributing a competent piano obbligato). The Schuman symphony, penned in 1943, puts the fiddlers to work strenuously but not too seriously. It's a good pairing.

George Barati's astringent string quartet is the second serving of current California composition on the Contemporary label. Less old-fashioned than the John Vincent quartet which preceded it, this opus argues its way, concisely if not consistently, to an interesting conclusion. The composer is the cellist in the fiddling foursome from the Golden State, where classical music seems to be in a state of very good health.

Arnold Schoenberg's *A Survivor from Warsaw*, for speaker, male chorus, and orchestra was like the Schuman symphony above, commissioned by the Koussevitzky Foundation. Written right after the war, it's a narrative of the death march of a band of victims of the Nazis, brilliantly orchestrated but overly dramatic. Half a record side in length, it doesn't match the familiar *Kol Nidre*

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CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
MOZART: Sonatas, K. 358 and K. 381, for two pianos. Vitya Vronsky and Victor Babina. COLUMBIA ML4667, 12".	★★★★ Performance ★★★★ Recording	● Funny, when there's such a dearth of two-piano material, that these works, though they aren't top-drawer Mozart, are not better known. The Babina make them a highly worthwhile item.
MOZART: Piano concertos Nos. 21 and 26. Joerg Demus, with Vienna State Opera Orchestra—Milan Horvath. WESTMINSTER WL5103, 12".	★★★★ Performance ★★★★ Recording	● Better known to record fans than to concertgoers, these dramatic works get one of their best LP readings at the facile hands of young Mr. Demus, who gives them a Viennese flavor. Horvath's accompaniment, in the same vein, is well knit, and the engineering is excellent.
MEDITATIONS: William Primrose, viola, with Vernon de Tar, organ. COLUMBIA AAL33, 10".	★★★★ Performance ★★★★ Recording	● The viola and the pipe organ, an unusual team, are well met in a program meant to evoke religious emotion. Primrose transcribed two Schubert works, and de Tar two by Bach and Brahms. The recording, made in the Church of the Ascension, New York, is not uniformly resonant.

STANDARD WARHORSES

BRAMMS: Piano concerto No. 1. Friedrich Wuehrer with Vienna State Philharmonic—Hans Swarowsky. VOX PL8000, 12".	★★★★ Performance ★★★★ Recording	● This concerto doesn't require a showy virtuoso, but it can use a sound musician at the keyboard, and Wuehrer is the man for the job. His collaboration with Swarowsky is on a par with the fine Serkin-Reiner version which is its only LP competitor.
DYORAK: Four Slavonic Dances/ENESCO: Rumanian Rhapsodies. Indianapolis Symphony—Fabian Sevitzky. CAPITOL S8209, 12".	★★★★ Performance ★★★★ Recording	● The Hoosiers haven't the most robust tone in the land, but they can take hold of a colorful score and give it the vitality of youth. There's spontaneity, if not always a wealth of feeling about these well-disciplined performances.
LISZT: Piano Concerto No. 1 and Hungarian Fantasy. Claudio Arrau with Philadelphia Orchestra—Ormandy. COLUMBIA ML4665, 12".	★★★★ Performance ★★★★ Recording	● Arrau hammers the brilliant passages of the <i>Triangle</i> concerto skillfully, and Ormandy whips the orchestra spiritedly both in the concerto and in the fantasy which is the same old Hungarian Rhapsody of yore, a lot less tired than usual.

SHOW BUSINESS

PUCINI: Highlights from <i>Tosca</i> . Simona Dell'Argine, Nino Scattolini, Scipio Colombo. Vienna State Opera Orchestra under Argeo Quadri. WESTMINSTER WL5208, 12".	★★★★ Performance ★★★★ Recording	● Seven excerpts from Westminister's complete <i>Tosca</i> (album WAL302), including the <i>Flood d'Arre</i> and <i>E Lucerna Le Stelle</i> arias. This is one of the few operatic medley records in which the selections in sequence give some idea of the story line. Performance, as reported ere this, is very good.
PATRICE MUNIEL: Soprano in selections from the sound track of the motion picture, <i>Melba</i> . RCA Victor LM7012, 10".	★★★★ Performance ★★★★ Recording	● Unless you were told in advance, you wouldn't know this had anything to do with Nellie Melba. It adds up to a capably-sung recital of evergreen operatic arias, with a little <i>Ave Maria</i> and <i>Home, Sweet Home</i> thrown in for good measure. As Melba, Muniel is a peach.
ROMBERG: <i>The Desert Song</i> , with Nelson Eddy, Doris Morrow, orchestra under Lehman Engel. COLUMBIA ML4636, 12".	★★★★ Performance ★★★★ Recording	● This operetta of another generation is pretty hard to take these days on the stage, where it still survives in summer musical stock, but with its mazy book amputated and its lush melodies getting the adroit Engel treatment, it's still a treat for romantic ears.

Spanish Music Played With Tang

GRANADOS: Twelve Spanish dances. Jose Echaniz, piano. WESTMINSTER WL5101, 12". Performance ★★★★★. Recording ★★★★★.

FLAMENCO: Carlos Montoya, guitar, and Lydia Ibarrodo, mezzo. REMINGTON R199-134, 12". Performance ★★★★★. Recording ★★★★★.

The "Spanish tinge," Jelly Roll Morton used to call it. It's all-pervasive in music. It infiltrates Jelly Roll's jazz, and it insinuates itself into many a cranny in the classical corner. Maybe that's because the Spanish idiom is so versatile, so flexible, so happy in adaptation. It covers a wider range than Cinerama.

Here's Enrique Granados, for instance, who works with Spanish folk music as his material, but makes it speak the language of the boulevards and concert halls of Paris, in as many moods as there are bands on an LP record.

Montoya's Gypsy Tang

And here's Carlos Montoya, who plunks a guitar in music from every corner of the Iberian peninsula, and manages somehow to keep a distinctive gypsy tang in its twang. And there's Andres Segovia, who can cause Johann Sebastian

which follows it. Neither work is as revealing of Schoenberg as the second chamber symphony, written over a period from 1906 to 1939, and reflecting several sides of the man's personality.

Will these be "the good old days" twenty or a hundred years from now? Whether or not they are, you can't say the record makers didn't give contemporary music a chance at the spotlight.

tian Bach to say things of import eloquently on the five string guitar he never trifled with in his lifetime.

Granados, until now neglected by the record manufacturers, seems suddenly to have been recognized and appreciated. His *Goyescas*, played by Frieda Valenzi for Remington, kicked up a stir some months ago. His dozen dances, as played by Echaniz for Westminister, should create even more dialogue, for they're splendid music, played to an aficionado's taste and reproduced by an engineering crew which hasn't lost a breath of their subtlety.

Eloquent Guitar Work

Montoya's guitar is wonderfully eloquent in the flamenco music of the Spanish gypsy, sometimes simple and straightforward, sometimes elaborate and hortatory. Here's a good record for the collector of Segovia, Rey de la Torre and the other classical guitarists to get hold of. Montoya isn't in competition with them; he's an artist with a niche of his own. Lydia Ibarrodo sings in two of the eight

numbers—and very well.

The flood of Spanish music in microgrooves isn't likely to abate in the near future, and there's no reason why it should. People don't turn a deaf ear to the likes of Granados and Montoya. —will

Adlai, Elizabeth II In Historic Discs

ADLAI STEVENSON SPEAKS. RCA VICTOR LM1769, 12". Editing ★★★★★. Recording ★★★★★.

THROUGH CHILDHOOD TO THE THRONE. RCA VICTOR LM 1770, 12". Editing ★★★★★. Recording ★★★★★.

Two methods of looking at the world are reflected in Victor's latest documentaries. The American recording, spliced from Stevenson's 1952 campaign speeches, is a philosophical reconnoitering, a discussion of the broad issues of faith and fear. The British disc, made from broadcasts during the lifetime of Queen Elizabeth, is a parade of pageantry, gay and somber in turn.

The Stevenson speeches, remarkably devoid of political spice in the midst of an election battle that was as bitter as average, have dignity and a thoughtfulness that even his victorious foes won't deny. A recording of the opinions of a defeated candidate is unique, but in this instance justified. James Fleming, NBC news commentator, edited the speeches and narrates them tellingly but a little too loquaciously.

"A record of the eventful years preceding the coronation of Her Majesty Queen Elizabeth II," is the subtitle of the well-written BBC excerpts. Coronations, abdications, births, deaths, war and peace, marriages and proclamations from the princess' birth in 1926 through her 1952 Christmas broadcast to her subjects make a colorful biography against a background of exciting international events. —will

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DOWN BEAT RECORD REVIEWS

Records in the popular, and rhythm and blues, and country and western sections are reviewed and rated in terms of broad general appeal. Records of interest from a musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

AMES BROTHERS Victor 47-5323	★★★★ You, You, You ★★★★ Once Upon a Tune	● You could make it with some good exploitation, especially with those who fondly recall Honey.
GEORGE BARNES Decca 28688	★★ It Must Be True ★ Fliberty Gibbet	● Multiple guitar selections well done, but still a long way from home.
HARRY BELAFONTE Victor 47-5311	★★ Matilda, Matilda ★★ Susanne	● Harry's fans will probably like <i>Matilda</i> , but can't be too happy with her girl friend on the flip side.
## STANLEY BLACK London 1312	★★★★ Theme from <i>Last Rhapsody</i> ★★★★ Nails	● With Mantovani and his orchestra, <i>Rhapsody</i> , another motion pic theme should make the grade handily.
BOBBY BREEN A-Bell AAB34	★★ There's a Bell That Rings in My Heart ★ It's the End of the World	● Bobby's still trying—but hasn't yet found the answer. Too bad he had to grow up.
AL CAIOLA Victor 47-5315	★★ Planola ★★ Donkey Serenade	● Both sides feature some top rhythm work, but neither are in the commercial groove.
NAT COLE Capitol 2498	★★★★ Angel Eyes ★★★★ Return to Paradise	● Billy May joins the King to make an angel out of Eyes. Flip to another flicker theme.
PERRY COMO Victor 47-5317	★★★★ No Other Love ★★★★ Keep It Gay	● Perry does two <i>Me</i> and <i>Juliet</i> sides about as well as they could be done. <i>Love</i> has it made, while the barker just misses the extra star.
DON CORNELL Coral 61011	★★ When the Hands of the Clock Paved at Midnight ★★ She Loves Me	● Big voice still searching for the elusive hit.
BERYL DAVIS MGM 11515	★★ You ★★ Nowhere Guy	● Which just goes to show you still have to watch the picture soundtracks too. Both sides from <i>Girl Next Door</i> need plenty help.
ALAN DEAN MGM 11513	★★ Love Me! Love Me! ★★ Make Me Your Slave	● Not a bad rendition but the lyrics are inane. Flip side isn't much.
BUDDY FISCHER Marvella 51453-2	★★ Livin' on Love ★ I'll Save My Love for You	● Nothing much here except some good baritone work by Johnny Clark.
JANE FROMAN Capitol 2496	★★ If I Love You a Mountain ★★ My Shining Hour	● This has some fine passages, but done over dramatically by Miss Froman, who seems to still be on her <i>I Believe</i> kick. Other tune is strictly for Froman fans.
RON GOODWIN Coral 61006	★★ When I Fall in Love ★★ Terry's Theme from <i>Limelight</i>	● British orchestra has a pleasing disk in <i>Love</i> , but while well done, caught the tram a bit late on <i>Limelight</i> number.
HARMONICATS Mercury 70164	★★ Malaguena ★★ The Harmonica Player	● There is some fine harmonica chording on <i>Malaguena</i> and the <i>Player</i> might catch on in the rural areas, as it has a hoodown flavor.
## RICHARD HAYES Mercury 70169	★★ Matilda, Matilda ★★ Midnight in Paris	● Though a little late with <i>Matilda</i> , this might have a chance especially with the fine orchestration by Richard Hayman. Paris will draw a moderate amount of spins.
RICHARD HAYMAN Mercury 70168	★★ Eyes of Blue ★★ Terry's Theme from <i>Limelight</i>	● Eyes is from film, <i>Shane</i> and is reminiscent of <i>Pat Your Right Foot Down</i> from nursery days. Hayman scores with his harmonica solo on this. Other side could have been used to better advantage trying to carbon Chacksfield's <i>Terry's Theme</i> .
## DICK HAYMES Decca 28636	★★★★ Gone With the Wind ★★★★ Your Home Is in My Arms	● With the release of film, <i>Gone With the Wind</i> coming up, Haymes should have one of his best sides of his career. Of course, the lush backing by the Gordon Jenkins orchestra is a prime factor in making this an ace record. <i>Home</i> is okay but won't rate many plays with <i>Wind</i> on the up side.
SPIKE JONES Victor 47-5320	★★★★ Three Little Fishes ★★★★ A Din Skat, A Min Skat	● Spike has a solid novelty in the Saxie Dowell seller of 15 years ago. Oddly enough, there is little of the City Slicker cawing—the George Rock vocal, ala Helen Kane, sells it.
MARY KAYE TRIO MGM 11518	★★ Did He Ask About Me? ★★ One More Kiss	● Here is a fine vocal group that is still waiting around for a tune. Unfortunately these aren't the ones, although <i>Ask</i> might get a few plays with its folk treatment.
## MARY ANN KELLY Steger 78-7013	★★★★ If I Ever Fall in Love ★★★★ Willful Lies	● Mary Ann and Mundell Lowe ork get each other's vibrations on <i>Love</i> for a tasteful treatment of a good ballad. Little Sir Echo-chamber moves in for the country-styled <i>Lies</i> .
## PEGGY LEE Decca 28737	★★★★ My Heart Belongs to Daddy ★★★★ I've Got You Under My Skin	● Well, sir! Daddy ain't had it so good for a long time! Boppish, Latinesque backing excellently played, spurs Peg on to new heights, and she and the boys just build and build. Overleaf, they give a highly-effective rhythm treatment to <i>Skin</i> . Got it? Got it!
BOB MANNING Capitol 2493	★★ It's All Right With Me ★★ All I Desire	● Bob gives the old college try to <i>Right</i> , but the tune proves that even a songwriting god like Cole Porter can sometimes put a foot of slip in his own mouth. Singer does a routine job on flipside oldie.
GISELE MCKENZIE Capitol 2501	★★★★ I Didn't Want to Love You ★★★★ I'd Rather Die Young	● A slick job by Gisele, nicely backed by ork and vocal group, should make a click of <i>Want</i> , otherwise just a hackneyed-sounding tango. What a good singer can do with a really nothing tune is demonstrated overleaf.
VAUGHN MONROE Victor 47-5329	★★★★ My Good Girl ★★ Don't You Care	● Girl should get lots of turns, especially with the bar tread. It's done in catchy round style. <i>Care</i> won't arouse much interest; it's too slow.
DICK NOEL Decca 28716	★ Till I See You Again ★ This Is My Prayer	● Intimate delivery doesn't mask lad's fuzzy vocal quality, nor the triteness of the tunes he's peddling here. However, with that much triteness, they'll probably sell themselves.
HELEN O'CONNELL Capitol 11543	★★ Rub-A-Dub-Dub ★ You Two-Timed Me One Time Too Often	● Helen strays into c&w territory, gets so hoodowny on <i>Rub</i> she's just apt to have a big hit on her hands, then gets two-timed by the cornball flip.
BERNICE PARKS Mercury 70161	★★ My Heart Has Many Dreams ★ I'll Wait for You	● Nasal, tricked-up vocalizing does wrong by <i>Dreams</i> , a tango with possibilities and that for-real flavor. Wait, a dreary exercise in banality, gets no more than it deserves from singer, who ain't to blame.

DOWN BEAT Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding July 1. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

	Position Last Issue
1. <i>Song from Moulin Rouge</i> Percy Faith, Columbia 39944.	1
2. <i>April in Portugal</i> Les Baxter, Capitol 2374.	2
3. <i>I'm Walking Behind You</i> Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	4
4. <i>Say You're Mine Again</i> Perry Como, Victor 20-5277.	3
5. <i>Ruby</i> Richard Hayman, Mercury 70115.	5
6. <i>Anna</i> Silvana Mangano, MGM 11457; Richard Hayman, Mercury 70014.	7
7. <i>I Believe</i> Frankie Laine, Columbia 39938.	6
8. <i>Just Another Polka</i> Jo Stafford, Columbia 40000; Eddie Fisher, Victor 47-5293.	9
9. <i>Pretend</i> Nat Cole, Capitol 2346; Ralph Marterie, Mercury 70045; Eileen Barton, Coral 60927.	8
10. <i>My One and Only Heart</i> Perry Como, Victor 20-5277.	—

Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

1. <i>Crazy, Man, Crazy</i> Bill Haley's Comets, Essex 321; Ralph Marterie, Mercury 70153.
2. <i>Terry's Theme, from Limelight</i> Frank Chacksfield, London 342.
3. <i>I'd Rather Die Young</i> The Hilltoppers, Dot 15085.
4. <i>The Breeze</i> Trudy Richards, Derby 823.
5. <i>Say Si Si</i> Mills Brothers, Decca 28670.
6. <i>I Am in Love</i> Nat Cole, Capitol 2459.
7. <i>Johnny</i> Les Paul-Mary Ford, Capitol 2486.
8. <i>Allez Vous En</i> Kay Starr, Capitol 2464.
9. <i>Let's Walk That-A-Way</i> Doris Day-Johnnie Ray, Columbia 40001.
10. <i>Gambler's Guitar</i> Jim Lowe, Mercury 70163; Rusty Draper, Mercury 70167.

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"Butterflies"
AND
"THIS IS MY SONG"
MERCURY 70183



RUSTY DRAPER
"Gambler's Guitar"
AND
"FREE HOME DEMONSTRATION"
MERCURY 70167



GEORGIA GIBBS
"For Me, For Me"
AND
"THUNDER & LIGHTNING"
MERCURY 70172



RICHARD HAYMAN
"EYES OF BLUE"
FROM
SHANE
AND
"LIMELIGHT"
MERCURY 70168



THE GAYLORDS
"Coquette"
AND
"TELL ME THAT YOU LOVE ME"
MERCURY 70170

DOWN BEAT RECORD REVIEWS

DAVID ROSE
MGM 30783

*** Return to Paradise
** The Bad and the Beautiful

More movie theme music that won't make the *Moulin Rouge* with chagrin is handled skillfully by Rose. This version of *Paradise* gets a real wide-screen play from the best of Rose, makes for pleasant listening. *Beautiful*, an overly diffuse theme from last year's movie, seems a case of too little and too late.

LITA ROZA
London 1349

*** Return to Paradise
* Tell Me We'll Meet Again

The oriental-flavored *Paradise* is intoned sexily but nicely to effective light rhythmic accompaniment. Flip is pure corn which even the lush choral backing can't mash into potency.

FRANK SINATRA
Capitol 2503

**** My One and Only Love
**** I've Got the World on a String

Frank's second Capitol release is even more satisfactory than the first. Both of these are sung impeccably—string, which he ups the tempo on, and Love, a new ballad to which he gives loving treatment. Put this one on your Must Listen To list.

SUPER-SONICS
Rainbow 214

** Skunk of Arab
* New Guitars Boogie Shuffle

Where old *Bromo-Seltzer* commercials go when they die.

SIDNEY TORCH
Coral 61009

** The Last Rhapsody
** Without My Love

In the pattern of recent instrumental hits—bright strings with attention-grabbing openings. Pretty nice stuff.

DANCE BANDS

LES BROWN

*** My Heart Belongs to Daddy
*** From This Moment On

Two splendid Cole Porter show tunes. Band plays well on *Moment* and soloists Dave Pell (tenor), Geoff Clarkson (piano), and Joe Someone (trumpet) are heard from. Lury Ann Polk sings *Daddy* insinuatingly, feelingly, and, all in all, sounds better to our ears than she ever has before on wax.

FRANKIE CARLE
Victor 47-5319

*** The Carleboogie
** The Rhythm of the Raindrops

Familiar-type boogie played cleanly on one side, a lackadaisical tune on the other.

NORA MORALES
Victor 47-5324

** Song from Moulin Rouge
** Fantasia Mexicana

Better late than never, but attempt to add a Latin beat to *Moulin Rouge* doesn't come to much. *Fantasia* gets a light workover, too.

ART MOONEY
MGM 11514

*** 720 in the Books
*** Kentucky

The old Savitt fare (720) is sung by Cathy Ryan, and if anything happens, it'll be due to her starring role. She's back on Kentucky.

JIMMY PALMER
Mercury 70162

** Say Si, Si
** Zinnisanti Polka

Si-Si is o.k. hand coverage (Tiny McDaniel sings) and the polka is highly undistinguished.

LAWRENCE WELK
Coral 60998

** Bubbling Over
** The La-De-Da Song

Bubbling is Welk's first instrumental in years, if we recall correctly. His accordion is featured. *La-De-Da* turns out to be a dressed-up old German drinking song—sort of an Old MacDonald's Farm sans animals.

You've Got A Date

July 2—Richard H. Gerard, songwriter (*Sweet Adeline*), died New York, N.Y., 1946, at 72; Lottie Lehmann, soprano, born Perleberg, Germany, 1885.

July 3—Jerry Gray, bandleader-arranger, born Boston, Mass., 1915; George M. Cohan, songwriter-entertainer, born Providence, R.I., 1878.

July 4—Alec Templeton, pianist, born Cardiff, Wales, 1910; Louis Armstrong, jazz trumpeter, born New Orleans, La., 1900; Irving Caesar, lyricist (*Just a Gigolo*, *Ten for Two*, etc.), born New York, N.Y., 1895; Stephen Foster, songwriter, born Lawrenceville, Pa., 1826.

July 5—Wanda Landowska, harpsichordist, born Warsaw, Poland, 1877.

July 6—Dorothy Kirsten, soprano, born Montclair, N.J., 1919; Laverne Andrews, pop singer (Andrews sisters), born Minneapolis, Minn., 1915; Jack Yellen, lyricist (*Ain't She Sweet*, *Happy Days Are Here Again*), born Poland, 1892.

July 7—Gustav Mahler, composer, born Kalischt, Czechoslovakia, 1860; Gian-Carlo Menotti, composer, born Cadegliano, Italy, 1911; Otto Cesana, composer-arranger, born Brescia, Italy, 1899.

July 8—George Antheil, composer, born Trenton, N.J., 1890; Percy Grainger, pianist-composer, born 1882; Louis Jordan, bandleader-saxophonist, born Brinkley, Ark., 1908; Harry Von Tilzer, songwriter, born Detroit, Mich., 1872.

July 9—David Diamond, composer, born Rochester, N.Y., 1915; Richard Hageman, pianist-conductor, composer motion picture scores (Academy Award, *Stagecoach*), born Lecuwarden, Holland, 1882.

July 10—Ebe Stignani, mezzo-soprano, born Naples, Italy, 1907; Ferdinand (Jelly Roll) Morton, jazz pianist, died Los Angeles, Calif., 1941 at 55; Jimmy McHugh, songwriter (*Don't Blame Me*, *Lovely To Look At*, etc.), born Boston, Mass., 1894; Mitchell Parish, lyricist (*Stardust*, *Deep Purple*, etc.), born Shreveport, La., 1900; Noble Sissle, lyricist, (*I'm Just Wild About Harry*, *You Were Meant for Me*, etc.), born Indianapolis, Ind., 1889.

July 11—George Gershwin, composer, died Los Angeles, Calif., 1937, at 38.

July 12—Oscar Hammerstein II, librettist-lyricist, born New York, N.Y., 1895; Kirsten Flagstad, soprano, born Hamar, Norway, 1895.

Who Blows There?

These are some recent record sessions, with personnel and tunes. Do not ask for them from your dealer, however, until you see by the *Down Beat* record review section that they are available.

JOHNNY SMITH'S QUARTET (Roose, 6/5/53). Johnny Smith, guitar; Joe Mooney, organ; Ed Safranaki, bass, and Don Lamoed, drums.

CARL DAVIS with TEACHO WITSHIRE'S BAND (Seeco, 5/27/53). Ike Quebec, tenor; John Area, piano; Leonard Gaskin, bass; Everett Barkdale, guitar, and Billy Smith, drums.

Gotta Have That Man; Price for Love; Cry, Cry, and Get Your Business Right.

DICK HYMAN, piano solos. Vernon Duke Songs. (Classic Editions, 5/22/53 and 3/23/53).

Cabin in the Sky; *What Is There to Say Now*; *April in Paris*; *London in July*; *Autumn in New York*, and *Suddenly*. *I Am Only Human After All*; *Rio Cristal*; *The Love I Long For*; *Taking a Chance on Love*; and *When You Live on an Island*; *I Can't Get Started With You*, and *I'm Gonna Ring the Bell Tonight*.

MACHITO'S AFRO-CUBANS (Seeco, 6/2/53). Trumpets—Mario Bauza, Bobby Woodlin, Paquito Davila, and Eddie Medina; trombones—Freddie Zito, Eddie Bert, and Vern Filley; saxes—Lennie Hambro, Gene Johnson, Freddy Skeritt, Joe Madera, and Leslie Johnkins; rhythm—Uba Nieto, timbales; Ralph Miranda, conga; Jose Mangual, bongos; Bobby Rodriguez, bass, and Rene Hernandez, piano. Graciela and Machito, vocals.

Mambo Infernal; *Consternation*; *Escucha Miencauto*, and *Te He Venidoo Buscar*.

SAUTER-FINEGAN ORK (Victor, 6/5/53). Trumpets—Nick Travis, Joe Ferrante, and Doc Severinsen; trombones—Sonny Russo, Jim Thompson, and Gil Cohen; tuba—Harvey Phillips; reeds, woodwinds, etc.—Harvey Estrin, Al Block, Romeo Penque, Danny Bank, and Walter Kane; rhythm—Elden Bailey and Walt Rosenberger, percussion; Verly Arlen Mills, harp; Trigger Alpert, bass; Mousie Alexander, drums, and Johnny Leake, celeste, keyboard glockenspiel, and piano. Sally Sweetland, Lillian Clark, Artie Malvin, Steve Steck, and Gene Lowell, vocals.

Eddie Sauter, toy trumpet on first title. *The Moon Is Blue*; *Oh, and a Foggy Day* (in London Town).

PATTI PAGE with JOE REISMAN'S ORK (Mercury, 6/8/53). Trumpets—Chris Griffin, Doc Severinsen, Yank Lawson, and Al Derisi; trombones—Billy Fritchard, Lou McGarity, Kai Windling, and O. B. Manning; reeds—Sid Cooper, Charles O'Kane, Al Klink, Boonies Richman, and Romeo Penque; rhythm—Stanley Kay, drums; Jack Lesberg, bass; Ray Barr, piano, and Joe Sincore, guitar.

Do Nothing Till You Hear from Me and three other Ellington tunes.

SANDY SOLO with DON COSTA'S ORK (Decca, 5/29/53). Trombones—Miff Sline, Bill Logan, and Chauncey Woloch; reeds and woodwinds—Joe Sollo, Sid Jarkowsky, George Green, and Eddie Brown; rhythm—Bob Rosengarden, drums; Bucky Pizzarelli, guitar; Jack Zimmerman, bass, and Nick Persio, piano.

East of the Sun; *Same Old Moon*; *Oh, How I Want You*, and *Dream a Little Dream*.

LARS GULLIN'S QUARTET (Swedish Metronome, Stockholm, 2/19/53 to be released on Prestige). Lars Gullin, baritone; Ake Persson, trombone; Simon Brehm, bass; Jack Noren, drums.

Holiday for Piano; *She's Funny That Way*; *Night and Day*; *Sounds Like That*; *Brasil*; *Four and No One More*; *Sad Sally*; *You Blow Out the Flame*.

ROLF BLOMQUIST'S SEXTET (Swedish Metronome, Stockholm, 2/19/53). Rolf Blomquist, tenor; Ake Persson, trombone; Arnold Johansson, valve trombone; Gunnar Svensson, piano; Yngve Akerberg, bass; Jack Noren, drums.

Jumping With Queen Anne; *Pops*. REINHOLD SVENSSON'S SEXTET (Swedish Metronome, Stockholm, 4/1/53, to be released on Prestige). Pette Wickman, clarinet; Bo Kallstrom, vibes; Reinhold Svensson, piano; Rolf Berg, guitar; Gunnar Almstedt, bass; Andrew Burman, drums.

Bury Your Worries; *Pin-Up*; *Top O' The Mornin'*; *Blue Lou*; *Stealing Apples*; *Queen of Saba*.

'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

Popular

1. *I Love Paris/Gigi*, by Les Baxter. Capitol 2479. Both sides of Les' newest release are excellent. *Gigi* is a fetching instrumental, *Paris* has some good lyrics.
2. *The Breeze*, by Trudy Richards. Derby 823. Good, multi-taped vocal on a tune that's moving.
3. *Let's Walk That-A-Way*, by Doris Day and Johnnie Ray. Columbia 40001. Cheerful, happy chanting by Doris and the Prince of Wails.
4. *No Other Love*, by Perry Como, Victor 20-5315. Casual-but-heartfelt treatment of the song from *Me and Juliet*.
5. *On the Bridge*, by Ted Heath. London 1305. An assortment of styles doesn't prevent this from being a fine dance instrumental.

Jazz

1. *Blue Lou*, by Woody Herman. Mars 700. Restrained, yet swinging, Woody has a good one in the ever-green.
2. *Benny Goodman Plays Eddie Sauter Arrangements*. Columbia GL 523. A 12-inch LP that contains most of the best things Sauter wrote for the Goodman 1940-'42 band, many issued here for the first time.
3. *Chuck Wayne LP. Progressive 3003*. Eight sides featuring Chuck's warm, fleet guitar, a rhythm section, Brew Moore's tenor on three sides, Zoot Sims' on the rest.
4. *Ragtime Classics*, by Wally Rose. Good Time Jazz LP 3. Some expertly-played ragtime piano that achieves some inspired moments. Wally Rose is the 88-er, and he should be heard.
5. *Fun With Mae Barnes*. Atlantic LP 404. A Greenwich Village fixture, Miss Barnes is a swinging singer who tears through such works as *Sunny Side of the Street*, *You Turned the Tables on Me*, etc.

Rhythm & Blues

1. *The Clock*, by Johnny Ace. Duke 112. A new one by Johnny that's gonna move.
2. *Whispering Blues*, by Piney Brown. King 4636. Piney does some tall, heartfelt singing on this one.
3. *Goin' to the River*, by Fats Domino. Imperial 5231. Tops on the seller lists, and mighty appealing.
4. *Knock Him Down Whiskey*, by Sugar Ray Robinson. King 4641. The Champ's bow on wax is an impressive one.
5. *Shirley's Back*, by Shirley and Lee. Aladdin 3192. Fans of Shirley and Lee will want.


Classical

1. Khachaturian: *Cello Concerto*. Sviatoslav Knushevitsky with USSR State Orchestra, Alexander Gauk, Vanguard VRS6009. Headlong, wildly exciting dessert in typical Khachaturian fashion.
2. Cherubini: *Symphony in D/Beethoven: Septet, OP. 20*. NBC Symphony—Arturo Toscanini, RCA Victor LM1745. Little-known but delightful works, intelligently paired and played.
3. Schubert: *Trio No. 2*. Adolph and Herman Busch, Rudolf Serkin, Columbia ML4654. Magnificent performance, adequate recording of a chamber masterpiece.
4. Honegger: *Joan of Arc at the Stake*. Zorina, Philadelphia Orchestra, Ormandy, Columbia SL178. Not for everybody's taste, but just about perfect if this is your dish.
5. Bartok: *Contrasts and Solo Violin Sonata*. Robert Mann, violin; Stanley Drucker, clarinet; Leonid Hambro, Piano, Bartok BRS916. Lesser known samples of Bartok's later work, with the sonata taking honors.

HITS ARE ON MERCURY




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"Simonetta"
AND
"LOVER COME BACK TO ME"
MERCURY 70186




EDDY HOWARD
"Love Every Moment You Live"
AND
"THE RIGHT WAY"
MERCURY 70176



BERNICE PARKS
"I'll Wait For You"
AND
"MANY DREAMS"
MERCURY 70161



BILLY WILLIAMS
"You're The One"
AND
"THIS SIDE OF HEAVEN"
MERCURY 70180



RICHARD HAYES
"Midnight In Paris"
AND
"MATILDA, MATILDA"
MERCURY 70189

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Mainstream Of Jazz Is R And B: Wexler

By JERRY WEXLER
Atlantic Records

We are frequently called upon to explain rhythm and blues to people who "confuse" it with jazz. Our answer is simply this: there is no definable difference and never has been.

During the last decade, the public and the music industry have become cognizant of this "new" music—the genre known as rhythm and blues.

The very designation is less than five years old, having been chosen by a kind of informal industry consensus to replace the odious term, "race records."

Older Than Pops

But rhythm and blues, despite its recent appearance in the limelight, is actually older than so-called "pop" music, and, in fact, can be said to be its very source. A thousand definitions have been offered, but inevitably rhythm and blues is nothing more or less than the popular music of the American Negro. This music is the source; its mainstream is jazz, and its tributaries, variety songs, ballads, show tunes, marches, and even the undiluted hillbilly and country songs.

Today we make learned distinctions between rhythm and blues and its closest counterpart, jazz. It is not the purpose of this piece to denigrate current classifications which reviewers, record manufacturers, distributors, and publicity people have found useful to their work. It might give some pause to the classifiers, however, if they were asked to decide in which category—jazz or r and b—belong such recent record hits as *Red Top*, *Castle Rock*, *Port O' Rico*, *Smooth Sailing*. Jazz, rhythm and blues, what?

They're The Same

Historically, jazz and rhythm and blues have been one.

The rhythm and blues stars of today are the prototypes of the

legendary Negro stars of decades gone by—stars who were later "discovered" by jazz archaeologists and who were subsequently assigned places in a jazz Valhalla.

When Kid Ory's band recorded in 1923 for a small California indie label called Nordskog, the records they made (two instrumentals and four vocal blues) were typical popular Negro music of the day. Mamie Smith's *Crazy Blues* on Okeh and Bessie Smith's *Gulf Coast Blues* on Columbia, which were among the very first rhythm and blues records, had such a broad base of acceptance that they reportedly sold over a million copies each—and this to a virtually exclusively Negro market.

Later They Were 'Found'

These records were subsequently "found" and re-assessed by pioneer jazz collectors, and today they are enshrined in discographies the world over as prime collectors' items.

Many of the early vocal blues records had backings by the top musicians of the day and are, therefore, prized for their instrumental values. Today's rhythm and blues sessions also use the best men, and much fine instrumental jazz ensues along with the vocals.

The material that was used by the earliest jazz and blues artists is a never-ending source of supply for today's hits. The biggest rhythm and blues hit of this year is based, words and music, on Cripple Clarence Lofton's *Strut That Thing*—a prized collector's item. Jimmy Yancey's *Yancey Special* has been the basis of numerous rhythm and blues hits as well as more than one country and western hit.

Blues Revivals

Among the many early blues hits that are revived from time to time are *Trouble In Mind*, *Ain't Nobody's Business*, *See See Rider*. Pinetop Smith's *Boogie Woogie* became a big rhythm and blues seller recently when it was re-released by Brunswick as a jazz reissue. There are countless other parallels that can be drawn, but the essential point is this:

Jazz was originally created by the Negro people for their own enjoyment. The music that the Negro people listen to for their own enjoyment today is called rhythm and blues, and is not regarded as having any estoric significance by the critics and trade in general. However, it is certain that many of these contemporary record hits are regarded with more than transient affection by the people who buy them, keep them, and play them over and over.

Tomorrow's Greats?

Why is it not then possible that

DOWN BEAT RECORD REVIEWS

RHYTHM and BLUES

JOHNNY ACE Duke 112	**** <i>The Clock</i> *** <i>Acas Wild</i>	● Third hit in a row for Johnny, who came from out of nowhere within the last year. <i>Acas</i> is a booting instrumental.
IKE CARPENTER Decca 28687	**** <i>Shoo My Blues Away</i> *** <i>Ain't Nothin' Nothin' Baby</i> *** <i>Without You</i>	● Guitarist Danny Barker wrote the cute farmyard novelty, well sung by Ellis Smith, with screaming by Maynard Ferguson and lots of big band sounds. On the other side, Ellis does a good job on the new Duke Ellington tune.
MR. BLUES CARSON Hi-Lo 1420	*** <i>Eye to Eye</i> ** <i>Sittin' By the Window</i>	● Eye moves pretty well, has a good vocal, <i>Sittin'</i> is a slow blues chanted by Carson.
WYNONIE HARRIS King 4635	**** <i>Song of the Bayou</i> **** <i>The Deacon Don't Like It</i>	● Ruben Bloom's old <i>Bayou</i> opus makes an unusual and surprisingly effective song for Mr. Blues. Coupling is a more typical jumping performance.
AL HIBBLER Mercury 89046	*** <i>There Is No Greater Love</i> ** <i>It Must Be True</i>	● Johnny Hodges' band provides a pretty introduction and arrangement on <i>Love</i> , though you may find it a little bit too sophisticated for this type of voice. Al is out of tune on <i>True</i> and does an unsuccessful attempt at hop singing.
LYNN HOPE Aladdin 3185	**** <i>Jet and The Way You Look</i> *** <i>Tenderly</i>	● First title is two tunes played against each other as Hope cools and the rhythm aches. Could happen. <i>Tenderly</i> is more of Lynn's lush style.
RED MILLER Savoy 895	** <i>Please Be Kind</i> ** <i>That's What Love Did to Me</i>	● Red's in a lamenting mood on both of these, and he gets properly sad organ accompaniment on each.
CHUCK NORRIS Atlantic 994	** <i>Makin' Up</i> ** <i>Let Me Know</i>	● Two vocals, both o.k.
THE ORIOLES Jubilee 5120	**** <i>One More Time</i> *** <i>I Cover the Waterfront</i>	● Boys could have a big hit in <i>Time</i> —it's heartfelt, spirited, and rocks all the way. Ballad is done quietly and effectively.
PIANO RED Victor 20-5337	**** <i>Your Mouth's Got a Hole</i> in It *** <i>Deatser Street Boogie</i>	● If you are a Piano Red fan, don't miss this one, which Red sings and plays excitingly. The other side is mostly piano, with plenty of hoisterous rhythm work.
SUGAR RAY ROBINSON King 4641	*** <i>I Should Have Been on My</i> Merry Way *** <i>Knock Him Down Whiskey</i>	● Sugar Ray's voice won't knock you out, but it has a good beat. Etta Jones doesn't get label billing, but she's heard dueting with Ray on the first side. The backing, a round by round description of a fight with whiskey, is amusingly apt material. Earl Hines' augmented band accompanies the champ well.
THE ROYALS Federal 12133	**** <i>No, It Ain't</i> *** <i>Got It</i>	● Two slugging efforts. <i>Ain't</i> has the best chance.
SOLID SENDERS Specialty 448	** <i>Where or When?</i> *** <i>Just Plain Blues</i>	● The standard tune gets a catchy Latin workout. Reverse, slow and gutty, features tenor sax living up to the title.

'It's Tough To Compete With Yourself': Duke

San Francisco—"It's tough to have to compete with yourself," said Duke Ellington during his Paramount theater date here. "I'm not old enough to be historical, and I'm too young to be biographical."

"Of course," the Duke went on, "people are nostalgic for the old days, and they want to know what happened to this guy and that guy and why isn't he with us any more. But, really, I've got the best band I ever had right now—with the highest payroll in the world. Why, they hire a couple of hundred people in a factory for what I pay these guys in a week."

"One thing that keeps me going, though, is that this nostalgia for the old days and our music is really a great compliment to my good taste. To think that 25 years ago I had the good taste to select Bigard, Tizol, Braud, Carney, and the rest! But today I'm just a young bandleader starting out again."

All young bandleaders have plans, we pointed out to Duke, and then asked what his were.

"I've got lots of plans," he replied. "I have so many things that I want to do. I'm writing a lot these days, you know. I'm work-

ing on two shows, two musicals. And then I've been real busy with the two albums we just cut for Capitol.

"We did 17 band sides and 12 piano sides. One album is just tunes we introduced but didn't write! There's a lot of them, you know. I'm working on a lyric for *Satin Doll*, or at least I was until Strayhorn took it away from me. But I'm writing a lot and having fun."

The news that Duke's writing a lot is good news, indeed. It's also significant that he is interested in promoting his records to such an extent that he spent hours in San

Space Jazz: Planet Now, Dig It Later

New York—Science fiction has finally made its mark on the jazz world. Larry Elgart, alto playing brother of bandleader Les, has cut a series of eight weird instrumentals entitled *Impressions of Outer Space*, which will be released next month on a Brunswick LP. Most of the arrangements were written by Charlie Albertine, who was also one of the five reed men on the date.

Titles of some of the movements, which were played by five saxes, one trombone, and rhythm, are *Asteroid Ballet*, *Space Intoxication*, *Gravitational Whirlpool*, and *Purple Planet*.

Francisco working out a letter to be mailed to disc jockeys!

Looks like this new bandleader means business. Sauter-Finegan and the Dorsey Brothers better look out.

—Ralph J. Gleason

JAZZ RECORD CORNER

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some of today's r and b recording stars will take their places alongside Bessie Smith, Ma Rainey, Bert Williams, Jelly Roll Morton, Fats Waller, Cow Cow Davenport, Johnny Dodds? To name only a few at random, some very likely candidates for the honor might be Ruth Brown, Dinah Washington, Joe Turner, Amos Milburn, Illinois Jacquet, Lester Young, T-Bone Walker.

Can't you envision a collector in 1993 discovering a Fats Domino record in a Salvation Army Depot and rushing home to put it on the turntable? We can. It's good blues, it's good jazz, and it's the kind of good that never wears out.



ONE OF THE NEWEST jazz-r&b groups around these days is headed by Paul Quinichette, tenor saxist who recently left Count Basie to strike out on his own. With him are drummer Les Erskine, guitarist Skeeter Best, bassist Gene Wright, and pianist Joe Pairs.

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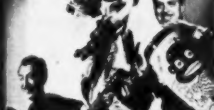
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Counterpoint

By NAT HENTOFF

The other day a young Hungarian ballerina escaped to freedom with her dancer husband. In the course of an interview she gave at Frankfurt, Nora Kovats disclosed an aspect of life behind the Square Curtain that should be of particular interest to jazzmen and their appreciators.

"I had been under constant surveillance," reported Nora, "because one day I danced to Boogie-woogie in Budapest's only bar. The next day I was severely reprimanded. I love boogie-woogie. Nobody taught me. I just felt it. And I adore jazz."

Still An Annoyance

Nora Kovats confirms, then, that jazz continues to be a source of annoyance to the commissars. It's been banned for many years in Russia, and as each satellite was swallowed, jazz joined the list of verboten expressions of individuality.

It should be no matter of surprise that jazz is barred in states whose very existence depends on the annihilation of individual freedom. What does continue to impress me is the power of jazz to communicate its freedom to peoples all over the world.

Jazz, after all, is almost entirely Afro-American in origin and evolution. And yet thousands of people in India, Japan, Southeast Asia, Australia, Latin America, and Europe have had no difficulty in instantly apprehending the releasing will to individuality to be found in jazz.

Differs From the Norm

Usually, music formed as an integral part of a particular cultural context is not easily exportable. The rhythmic marvels of Hindu music are unfortunately alien to the understanding of most non-Indians. Similarly, the quite indescribable joys of Balinese sounds are difficult for most Occidentals to assimilate. And the formal mag-

nificence of classical structure from Bach to Schoenberg is of decidedly limited interest not only to most non-Occidentals but to a large percentage of Europeans and Americans.

Yet jazz, more than any other form of music, has been able to communicate across all kinds of national, cultural, and ethnic divisions. I don't want to sound mystical about this. *Hot Discography* has not been translated into all the dialects of the world, and even Norman Granz might not make expenses on a tour through Tibet, but something Nora Kovats said is true of many reactions to jazz no matter where in the world it has had a chance to be heard. "Nobody taught me. I just felt it."

Power of Jazz Ranks

And it is this power of jazz that is a constant irritating force to the commissars. *The National Committee for a Free Europe* has printed some examples of this irrepressibility of jazz in its excellent monthly survey, *News from Behind the Iron Curtain*, from which the following excerpts have been taken.

Recently both a Moscow weekly and an Estonian literary magazine noted bitterly that jazz, though condemned, was still being played. Said the Estonian magazine: "Jazz is ruining the taste of our youth . . . They must be taught new dances . . . All music and its rendition must be tightly controlled." (No head arrangements there.)

Unwitting Red Humor

The tense and ruthless humorlessness so characteristic of Communist publications becomes unwittingly funny in this attack on

jazz in a daily paper in Bucharest: "... The perpetuation of cosmopolitan repertoires and decadent interpretations bearing the stamp of American jazz is explained by the fact that our popular musicians have not yet succeeded in creating a large enough repertoire of light music to replace that of the decadent past."

"... The slow waltzes of Misu Xanou, *You and I* and *Always Near You* reflect the influence of the languorous melodies from the bad memories of the pitiful time of night club music." (Anybody want to guess at the percentage of Roumanians who'd like to return to that "pitiful time"?)

Skirting the Subject

The Bucharest paper continued: "*The Skirt With Points, Oh Ration Points* by Ion Vasilescu shows the vulgar and tearful influence of the bourgeois mode . . . People's Coun-

cils all over the country, as well as all those who love our arts, must be vigilant . . . so that the light music played in restaurants, at meetings, etc., does not carry the germs of enemy ideology, but actually becomes a means . . . for patriotic education of the people."

First man to hit a flatted fifth is decapitated!

It is heartening to know, though, that jazz, as usual, refuses to be put down no matter how rigid the attempt. I remember also reading of the two young newspaper reporters from East Berlin who were sent into the Western zone to review what their editor emphasized was to be a "decadent, imperialistic" jazz concert.

The two reporters were stunned halfway through the session at the sudden realization that they had forgotten to disapprove, that they, in fact, were having a ball. Like Nora Kovats, they never went back.



TRIUMVIRATE huddling at recent "Cavalcade of Jazz" in Los Angeles' Wrigley baseball park are deejay Joe Adams, trumpeter Shorty Rogers, who led one of the bands, and singer Nat Cole. Ninth annual outdoor bash drew some 9,500 spectators, who paid an estimated \$15,000 to see trio above, plus Louis Armstrong, Earl Bostic, rhythm-blues singer Lloyd Price and others.

Oscar Ain't Working

New York—Oscar Levant has settled his differences with the American Federation of Musicians, from which he was expelled some months ago.

At a special press conference called by Petrillo it was stated that the irascible pianist-composer-wit was once again a member in good standing.

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Jazz Reviews

Records in this section are reviewed and rated in terms of their musical merit.

Count Basie

★★★ *Royal Garden Blues*
★★ *Song of the Islands*

Two small combo sides. *Royal* has nice contributions by Joe Newman's trumpet and Quinichette's tenor, plus a heavy but effective semi-shuffle rhythm. *Islands* is disappointing, especially as compared with Count's superb original version, which featured the big band and Lester. On this one Basie plays organ a la Fats Waller, and Mr. Quinichette delivers himself of his poorest recorded solo to date, much of it a full quarter tone sharp. (Mercury 89061)

Will Bradley

★★★ *Colery Stalks at Midnight #2*
★★★ *Easy Ride*
★★★ *Turn the Knob on the Left*
★★★ *to the Right*
★★★ *Etude Brutus*

Rating: ★★

Cut in the mid-'40s for Signature, these are both by big bands composed of New York radio musicians. The Lawson titles were arranged in expanded Dixieland style by Deane Kincaide, Bob Haggart, Fud Livingston, and Kincaide respectively. Solos are by Joe Bushkin and Lou McGarity on *Toot*, Buddy Morrow and Jerry Jerome on *Rag*, Bushkin and Toots Mondello on *Stomp*. The idea of a big band playing Dixie was novel when Bob Crosby was doing it 17 years ago, but as Butch Stone would say, then was then, baby.

The Bradley sides were waxed after the breakup of his original band, with Dave Tough replacing Ray McKinley. All four numbers were arranged by Billy Maxted. All, notably *Knob*, have good work by Will, but lack any vital inspirational spark. Section for section, the writing and performance are expert and clean, but it takes more than just cleanliness to get next to Goodliness in jazz. (Brunswick 58050)

Dave Brubeck

★★★ *Give a Little Whistle*
★★★ *Lady Be Good*
★★★ *Tea for Two*
★★★ *Over the Rainbow*
★★★ *You Go to My Head*

Rating: ★★★★★

To us, this represents the most spontaneous, evocative jazz Dave's group has ever put on wax. Recorded last October at Storyville in Boston (except for *Tea*, which was made in February) while the group was casually experimenting before an open mike that had a tape recorder at the other end, all the performance came off exceedingly well.

Whistle becomes *Lady Be Good* in no time flat (the only chord change Brubeck doesn't explore), then Chopinesque, then ends on the old Goodman line, *Wholly Cats*

("something about the entireness of felines," says Dave). Paul Desmond is stunning on *You Go to My Head*, blending humor, fluidity, and feeling into a definitive alto sax performance. Brubeck on *Rainbow* shows how he never quits thinking ahead while he plays. His construction is great.

As Nat Hentoff's album notes remind us, "Anyone who has heard Desmond and Brubeck improvise on fugual subjects... knows the amazing musical empathy these men possess, and empathy that leads to frequently startling mutual inspiration." Every word of it is true. (Fantasy 3-8)

Cool and Quiet

★★★ *Good for Nothin' Joe*
★★★ *Penthouse Serenade*
★★★ *Extrovert*
★★★ *Wow*
★★★ *Yesterday*
★★★ *Marionette*
★★★ *Imagination*
★★★ *Boplicity*

Rating: ★★★★★

This is one of Capitol's four new Classics in Jazz LPs and the only one devoted to modern jazz. The first three titles are by Buddy DeFranco's quintet, with Jimmy Raney and Teddy Charles. Next three are Tristano items, with Bauer, Marsh, and Konitz.

Extrovert, best of the DeFranco sides, is an original by the pianist, Harvey Leonard. *Joe* was never previously released. The camaraderie of Messrs. Konitz and Marsh is as startlingly effective as ever in *Wow*, as are the provocative Tristano-Bauer dissonances on *Yesterdays*, and the group's unique pulling of the strings of Billy Bauer's *Marionette*.

Imagination is an unissued Bill Harris side, with Bill coughing out the melody competently, aided by a Pete Rugolo arrangement for five background horns and rhythm.

Boplicity is one of the famous Miles Davis sides, with the tuba and french horn that were heard around the world. Miles, Gerry Mulligan and John Lewis have solos, but it's the unprecedented (in 1949) ensemble sound that makes it. (Capitol H 371)

Erroll Garner

★★★ *All the Things You Are*
★★★ *Gaslight*
★★★ *Opus 1*
★★★ *The Clock Stood Still*

Rating: ★★

The last of Blue Note's five-volume anthology of early Garner is one of the best of the bunch. Cut in 1944 in a private apartment, with no idea that it ever would be used as a commercial record, *Gaslight* offers a provocative comparison with the later version. *Opus 1* has nothing to do with Tommy Dor-

sey; it's one of those cuts, jumping Garner originals. *Clock* is a typically romantic, 4 a.m., wandering, melodic excursion, hampered a little by the amateur recording but still full of charm. (Blue Note 5016)

Stan Getz

★★★★ *Erudition*
★★★★ *Have You Met Miss Jones?*

A new sound has stolen up behind Stan's horn. It's a valve trombone played by one Bob Brookmeyer, who also designed a comfortable pattern he calls *Erudition*. This side has many virtues: odd percussion effects by Al Levitt, fine work by Stan with his new not-so-cool tone, and wonderful continuity of styles between the Brookmeyer bone and John Williams' piano. Bill Crow on bass completes this excellent quintet.

Miss Jones, though perhaps a little less erudite, is a swinging chick. Interesting combinations of long notes and bopish phrases in the Brookmeyer solo here. (Mercury 89059)

Woody Herman

★★★ *Perdido*
★★★ *Ingie Speaks*
★★★ *I've Got You Under My Skin*
★★★ *Refuse It*
★★★ *Goin' Home*
★★★ *Cherry*
★★★ *I Get a Kick out of You*
★★★ *Noah*

Rating: ★★★★★

Woody's *Best* is the debatable title of this interesting LP. The eight tunes, never before issued, were cut during what Woody calls the "year of infiltration" (1944), i.e. the interim when the older guys were making way for more modern stylists, the arrangers (Ralph Burns and Dave Matthews) were on an Ellington kick, and stars from other bands sat in on record dates. This, in short, was the pre-First Herd.

According to the fading memories of numerous graybearded spies we've consulted (including Chubby Jackson, who was on all eight numbers) the credits are as follows: *Perdido*—Juan Tizol, Johnny Hodges, Ben Webster. *Ingie* (a Dave Matthews original)—Al Maitren, trombone; Webster; Hy White, guitar. *Skin*—Webster. *Refuse It* (mostly vocal by Woody)—arranged by Budd Johnson; Webster solo. *Goin' Home*—a sad tune with vocal by Woody, no other credits. *Cherry*—Budd Johnson, tenor. *Kick*—Bobby Guyer, trumpet; Webster. *Noah*—vocal by Woody; Kappi Lewis, trumpet; Webster.

Except for *Refuse It* and *Ingie*, all arrangements were by Ralph Burns, and they've dated less than you'd expect. Woody has clarinet solos on most sides—he was soloing much more frequently then; the ensembles and rhythm section have a fairly modern sound. But the main reason for getting this disc, which every self-respecting Herman collector should own, is the important gap it fills in the development of the Herman band history. (Coral 56090)

Johnny Hodges

★★★★ *Come Sunday*
★★★★ *Wham!*

Sunday is Hodge's third recorded version of this theme from Ellington's long work *Black, Brown and Beige*. Though its effectiveness is diminished slightly when taken out of its original context, it's still an extraordinarily lovely melody, and tailor-made for the alto wizard, who plays it backed by sustained

chords with virtually no rhythm.

Wham (not related to the old tune of that name) is a medium swinging blues with solos by Hodges, Lawrence Brown, and Al Sears in his best Ben Webster mood. A rocking side, building up to an effectively loud climax. (Mercury 89058)

Illinois Jacquet

★★★★ *Where Are You?*
★★★★ *Fat Man Boogie*

Illinois Jacquet, His Notes And His Breath, are distinctly audible throughout *Where*, a good pop song of some years ago, played agreeably with some nice celeste and piano backgrounds (Sir Charles Thompson?). *Fat Man*, presumably an attempt to follow up Jacquet's success with another Billy May composition (*Lean Baby*), is less effective. The smeary, glib melody is played by Illinois with organ background. It's probably the more commercial side of the two but it sure isn't the more musical. (Mercury 89060)

Leadbelly

★★★ *Ella Speed*
★★★ *On a Christmas Day*
★★★ *Sweet Mary Blues*
★★★ *Western Plain*
★★★ *Tell Me, Baby*
★★★ *Backwater Blues*
★★★ *Take This Hammer*
★★★ *Goodnight Irene*

Rating: ★★

Classics in Jazz, Capitol calls these performances. Jazz is a mighty powerful word if it takes in everyone from Leadbelly to Al Jolson as jazz singers. Personally, as we heard Huddie Ledbetter singing, talking, and strumming his 12-stringed way through these sides, we observed that though the substance was sometimes blues, the heavy shadow was frequently that of pre-jazz folk and country music. Significantly, one of these numbers, *Goodnight Irene*, became a national hit a couple of years ago, while another, *Western Plain*, has a repeated phrase that resembles *Cow Cow Boogie*. With the exception of Bessie Smith's *Backwater*, the numbers are all credited to traditional sources.

Leadbelly's plaintive wailing and primitive playing endeared him to a cult who worshipped the legend of the violent life he led as much as the simplicity of his musical methods. Cultism aside, there is a poignant quality here that frequently counterbalances the lack of a sense of meter. "There is anger, irony, despair, fantasy, and raw bitterness in Leadbelly's unique wedding of lyrics and melody," say the notes, and we'll go along with them.

In addition to Mr. Ledbetter's voice and guitar you can hear some accompaniments by Paul Mason Howard on the zither. (Capitol 369)

Battle of Jazz

Adrian Rollini

★★★ *Sugar*
★★★ *Davenport Blues*
★★★ *Somebody Loves Me*
★★★ *Riverboat Shuffle*

Venuti-Lang

★★★ *Beale St. Blues*
★★★ *Someday Sweetheart*
★★★ *After You've Gone*
★★★ *Farewell Blues*

Rating: ★★

Brunswick's synthetic contests

continue to strike a note of dubious battle. Here, for instance, Benny Goodman and Jack Teagarden are present in both bands, presumably fighting themselves. The Rollini session goes back to 1934, when the vibes man was still playing bass sax. They are pretty heavily arranged, probably by somebody like Fud Livingston, which leaves too little chance for such soloists as Berigan, Teagarden, Goodman, the Rollini Brothers, and George Van Eps to get going. However, Mr. T. has a full, fine chorus on *Riverboat*, and the Davenport arrangement gets a fine mood that has not dated much.

The Venuti-Lang session, cut in 1931, features the violinist and guitarist in some happy, early Dixieland ensembles with a fine four-beat feeling. Lang's chording behind Venuti and Teagarden in the first chorus of *Someday* shows how far he was ahead of his time. Benny blows an excellent example of his earlier style on *Farewell*; Venuti swings for the most part but sounds corny on *After*. (Brunswick 58039)

Wally Rose

★★★ *Red Pepper Rag*
★★★ *The Pearls*
★★★ *Gladiolus Rag*
★★★ *Pineapple Rag*
★★★ *King Porter Stomp*
★★★ *Cascades Rag*
★★★ *Easy Winners*
★★★ *Frog Legs Rag*

Rating: ★★★★★

Another goodie from Good Time Jazz. Wally Rose, a talented, musicianly pianist in every sense of the word, romps through this assortment joyfully and in evident, twofold enjoyment. He gets help from Turk Murphy's washboard and Bob Short's bass.

King Porter is ripped off spectacularly, *The Pearls* becomes a gem, *Cascades* is delightful, and the entire set is more than worth the price of admission. (Good Time Jazz L-3)

Ralph Sharon

★★★ *Spring Song*
★★★ *Spring Secret*
★★★ *One Morning in May*
★★★ *I'll Remember April*
★★★ *A Garden in the Rain*
★★★ *It Might As Well Be Spring*
★★★ *March Winds and April Showers*
★★★ *Spring Will Be a Little Late This Year*

Rating: ★★

This set, titled *Spring Fever*, features the English pianist who won all the British jazz polls as soon as Shearing was out of the way. He immigrated to this country the same week this disc was released.

Accompanied by Jack Fallon, bass and Tony Kinsey, drums, Sharon is on a deliberately light, commercial kick here, though he lets his hair down occasionally, as in the second chorus on the last title above, to show his good, modern taste and appropriately spring-like, bouncy touch.

Spring Secret is a slow, pretty Sharon original in spread chords a la Garner.

Shearing was about at this stage of development when he entered the U. S., possibly a little less advanced. As soon as Mr. Sharon has drunk deeply of the sounds that now surround him, he should provide us with some provocative moments. (London LB733)

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By LEONARD FEATHER

Dear Virginia:

Thank you for your letter and for the songs you enclosed. I am returning them, as they say, herewith.

I will let you in on a little secret, Virginia. When *Down Beat* in general, or this writer personally, receives a package that looks as though it may contain manuscripts, we hold the envelope up to the light, and if we see those telltale black specks we send it back unopened, as a protection against possible infringement suits.

In the event that I do open the envelope, I invariably send the songs back with a short comment, to the effect that since I can't do anything substantial even for my own songs, I would be foolish to pretend that I could help anyone else. But in your case, Virginia, I decided to expand these remarks and print them here, so that perhaps a few more hopeful songwriters will know what I know, and will be a little more reluctant to get their feet wet in the scum-swept waters of Tin Pan Alley.

Songs Not Bad

Don't misunderstand me. Your songs are not bad. I have seen hundreds better, hundreds worse; and when I say better or worse, all I really mean is more likely or less likely to make money; because that is the only real standard that is applied in the songwriting world, where the music business is one percent music and 99 percent business.

The original effort involved on the part of the songwriter represents a minute fraction of the time put into, say, the writing of a symphony or the painting of a portrait; yet the material returns are infinitely greater. That is why, according to legend, five out of every four Americans want to be songwriters.

Writing Is Only One Factor

What you don't realize, Virginia, out there in a small Minnesota town, so happily remote from the vortex of this crazy stream in which you want to dive, is that the little foolish job of writing the words and music represents merely one out of a score of factors that are involved in launching a song. In fact, the merit of the song, itself, or lack of it, probably has about one-tenth as much importance as these other elements.

What are these factors? I'm coming to that. Some of the more important ones are: (a) having an already established name as a writer, which, for you as a beginner, is a little difficult; (b) knowing the right people—the artists, the men who pick tunes at the record companies, the publishers — and working up a spurious friendship with them; (c) being in the right place at the right time, which means hanging around for many, many hopeless hours; (d) just plain luck, which, as even the biggest writers in the country secretly know, has been a factor in their own careers, too; (e) the all-important access to power (i.e. money).

Well, you may say, surely I have most of these advantages, and should have had a tremendous songwriting career of my own.

Name Can Be Drawback

How little you know. It is just because of my own experience that I am writing to you now, Virginia. Strange as it may seem, the fact that my name is known in this

business is a handicap, for once you are typed as a critic, people are skeptical about your ability to practice what you preach.

Sure, I do know the right people, but can never devote the endless hours around each particular artist that a professional songwriter must, because I have other work to do for which the returns are more immediate and predictable. After seven years as a member of ASCAP, and after having had literally hundreds of songs recorded, everything from instrumentals to blues, ballads, and novelties, I still find it impossible to depend on this work for more than a small proportion of my income.

Opposed to Cut-Ins

Then again, I do not believe in cut-ins. If you look at the average record label on which two, three, or four people are credited as co-writers, you can figure that in the majority of cases at least one name is that of a bandleader, manager, record company executive, or businessman of some kind who actually had nothing to do with the writing of the song.

Having always felt a repugnance for the idea of giving away one-half or one-third of the credit and cash for my work, I have lost many possible breaks, as you would, too, Virginia, until your ethical senses are finally beaten down and you decide, one day, to indulge in this form of bribery, just because some wealthy but still greedy character is in a position of enough power to do you some good.

The Philistine's Rule

Too many of the men who rule this racket are Philistines who know of no goal but the almighty dollar, to whom the publication of a piece of drivel that happens to sell several million records is infinitely preferable to the dissemination of songs that have quality and can sell well in moderation.

In the 1930s the chase around Tin Pan Alley was not quite the rat race it has since become. The Kerns, Porters, Hammersteins who made their names then can still get a good song published, but the more recent arrivals find it increasingly hard to place anything that might be called a "class song."

If someone were to take an *All the Things You Are* around the music houses today it is beyond any doubt that it would be rejected by every publisher. *Tenderly*, almost the only great new song to have become a standard in the past decade, lay on a shelf for years and finally found fame because the singers and musicians, themselves, discovered it — because Sarah Vaughan happened at one time to be working at the same record company as Walter Gross, who wrote it.

There are dozens more *Tenderlys*

Flip Replies To Buddy: 'JATP Pleases Public'

Boston—Flip Phillips definitely does not share in Buddy Rich's explosive denunciation of Norman Granz and Jazz at the Philharmonic (*Down Beat*, June 17). Nor does the protagonist of *Perdido* feel that he, himself, is either exploited or overly commercial.

"Look, I'm playing what the people want. Is that commercial? Is that bad? In my basement, I'm the coolest. But when I play for people who spend money to hear me, I play what they want to hear."

Can't Cool a Hall?

"Take JATP. If I go into an auditorium with 6,000 people and try to play a cool thing, nothing would happen. Five thousand of them want to hear me blow into the horn, so why not please them? After all, look at the business JATP has been doing."

"Same thing in a club. I always try to satisfy the room. Maybe more musicians should try to satisfy the room. That way more men would be working and there would be more rooms to work in."

Flip is characteristically guarded about revealing his preference in tenors. "They all have something to offer—Wardell Gray, Stan Getz, all of them—providing they swing. It's only when a man doesn't swing that there's no sense listening."

Learned from Many

"It's the same when you ask about musicians who influenced me. I learned a lot from all of them. Years ago on 52nd Street I had a chance to work with all of them, and each one had something to say. Lester, of course, and Hawkins, and Chu Berry, who could really wail on an uptempo, and Dick Wilson. There was a guy who was real cool for those days."

"Again," Flip said seriously, "let me say that I enjoy playing cool. And I especially like to play ballads. For example, two records of mine I particularly like are *Sweet*

probably lying around, Virginia, and their composers, some of them men of stature in this business, despair of doing anything with them, because this is the decade of *Doggie in the Window* and *Your Cheatin' Heart* and *Crazy Man Crazy*. Your songs are "better" than all three of those, Virginia—but this time I'm using the word in a different sense. I mean they are better to the ears, not to the pocketbook.

Virginia, for every case you read about of an unknown songwriter who becomes an overnight card-carrying Cadillac owner, there are hundreds—thousands—who don't. It's a stupid gamble that can break your heart if you take it too seriously.

Remember what happened to the songs on *Songs For Sale*; despite the nation-wide exposure, most of them died right after that one solitary performance. And remember what Steve Allen, a very talented tunesmith himself, wrote in these very pages. He's still waiting for the big break, just like me.

Where does that leave you? It leaves you at home, little girl, with your songs and your dreams. Take my advice, my very, very well-considered advice, and stay there.

Sincerely,
Leonard Feather

Marterie Lands Choice Booking

Chicago—Ralph Marterie and his *Down Beat* orchestra have been packed for one of the top college dates of the year. Band plays the Nov. 13 weekend at Duke University, North Carolina. It's reported that he'll get \$5,000 for the two days.

people in the room who want to hear them, as well as those who yell for *Perdido*. I try to satisfy them all."

Flip has bookings for his trio until the fall when he rejoins JATP for his 11th tour—a tour he seems quite content to be a part of. —not

Music In The Air



Hoagy Carmichael and Timmie Rogers get into a discussion during rehearsal of *Saturday Night Revue*.

'Saturday Night Revue,' NBC-TV, June 6; 6-7:30 p.m. PDT

Perhaps the production staff of this summer replacement for *Show of Shows* didn't have adequate time to prepare this first offering, which was Hoagy Carmichael sandwiched between a series of olives, or vice versa. The slow pace was brightened only by the numerous production commercials and the two brief appearances of the Ralph Brewster Singers. Helen Halpin, comedienne, lived up to her title with fresh material in the first of her bits, while George Gobel offered brief respite in his home-spun monologue concerning the trials and tribulations of a lost bowling ball.

The over-all continuity leaned

heavily on Hoagy's myriad of compositions and his songs in the show included the theme, *Stardust*, *Old Buttermilk Sky*, and *The Nearness of You* (as sung by Patsy O'Connor as introduced by cousin Donald). Other singers included Sunny Gayle, the McQuay Twins, and Timmie Rogers. Gordon Jenkins conducted the orchestra and Jerry Fielding got additional credit as music director, whatever that means. Very likely the show will improve and take on added musical interest with the appearance of the string of top name bands (Les Brown, Ray Anthony, Jerry Gray et al) booked for guest appearances.

—Eddie Smdardan

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The Blindfold Test

By Leonard Feather

Marterie Wails Trumpet Blues

After dispelling a great deal of box office lethargy in the middle west, Ralph Marterie brought his band east a couple of months ago and stirred up a similar storm with a highly successful engagement at the Meadowbrook.

Toward the end of his engagement there, during his day off, I managed to corral him for a blindfold test. Rusty Draper, a fellow-Mercury artist with whom he had just played nine holes of golf, sat in as witness while I played Ralph a series of records featuring name bands and trumpet players.

Ralph was given no information whatever, either before or during the test, about the records played for him. The following is a condensation of his tape-recorded reactions.

The Records

1. Neal Hefti. *Falling In Love All Over Again*. (Coral) Hefti, trumpet & comp.

I liked the record very much. It's got a good sound. I liked the arrangement very much—it's beautiful and orchestrated well. The trumpet player, whoever he may be—I can't possibly guess—has a good tone, but he sounds like he's tired. I think I could have done a much better job myself—being a trumpet player.

His vibrato was real wide. I think the solo done by a really good trumpet player with a good heart could have really done a good job on that record.

It would be a crime not to give it full value because the way it's done deserves it, but I think the trumpet player really has taken away from giving it five stars. I would give it four stars.

2. Stan Kenton. *Portrait Of A Count*. (Capitol) Trumpet, Conte Candoli; comp. & arr. Bill Russo.

To tell you the truth—I guess that's Stan Kenton and Candoli. The trumpet was beautifully played except for one exception—I dislike the vibrato. All in all, he does such a beautiful job—I would give it five stars, even though the vi-



Ralph Marterie

brato spoils his tone. The orchestra is the end!

3. Billy May. *Cheek To Cheek*. (Capitol)

Off the bat I'd say it was Billy May, although it wasn't as exaggerated as Billy's records usually are. It's a good dance record; on that basis I don't see anything on the record that's fantastic. The solos didn't knock me out. It's not sensational but a little better than good. I would give it four stars.

4. Yank Lawson. *Sugar Foot Stomp*. (Brunswick) Lawson, trumpet; Toots Mondello, alto.

I was going to say it sounded like one of Jimmy Dorsey's things, but now I know it's definitely not Jimmy. I would say it's a fair record—nothing in it that knocks me out, though. The trumpet solo did nothing—sounded like an old Dixieland trumpet player to me. I was going to say Charlie Teagarden, but Charlie plays better than that. I'm sure . . . with much better sound and more assurance. It's not strong enough even to be an old Dixieland arrangement. I would rate it two stars.

5. Harry James. *Flight Of The Bumble Bee*. (Columbia) James,

trumpet; Gumina, accordion.

Sight unseen—heard unheard—I would tell you it's Harry James and nobody else but Harry. At the clip that he played that and with the accordion I would say it's real great. He did a good job of keeping up with that accordion because they were really moving at a fast pace. I think it's very, very, very good . . . in fact, I'd give it five stars.

6. Miles Davis. *Yesterdays*. (Blue Note)

Well, all I can say is that the guy who is playing that trumpet solo on here is not doing what he ordinarily does. That is not his regular style, and he is trying to play something that is not within him. I don't think that he should be playing that kind of music, myself.

I can't even guess who it is, but I think he's probably in the rhythm and blues field. Sounds to me like a bop trumpeter who can probably play real fast and real crazy and wonderful but what he did right there I wouldn't even give him a fair rating.

I would give him one star and I think it is unfair to give him that.

7. Ray Anthony. *I Remember Harlem*. (Capitol)

Very nice orchestration—well balanced—good dance arrangement. There is a tinge of the baritone in there that is strictly something that we started in our band as a feature.

It's Ray Anthony. He does what he does very well—I'll give him that much credit. His solo work in there is good—nothing fantastic or spectacular—a bluesy thing. Doesn't really knock me out. Vibrato is not good—wavy.

It's strictly a trumpet thing all the way, but there's nothing about the trumpet in the thing that's going to sell the record at a fantastic figure. I would give it three stars.

8. Roy Eldridge. *Love For Sale*. (Mercury) Oscar Peterson, organ.

I don't know who he is. Sounds like another rhythm and blues

thing—it started out like a good record, though, and I liked the organ's sound—reminded me of the Count Basie things. I don't think it is Basie, though, and I'm a little confused after listening to that trumpet player. He tried on every bar, but nothing was happening—there is just nothing happening on that record.

What's the lowest rating? If there was such a thing as no rating, I wouldn't even give it one star.

Afterthoughts by Ralph

I like all good trumpet players. I take in a lot of people—studio men and people like Harry James and Charlie Spivak. I don't go overboard on Louis Armstrong or things like that, like everybody

else does. I never have.

I have admired Louis Armstrong for a lot of things that he has done, but I didn't fall in line like all the other trumpet players by saying that he is the greatest in the world. I have never believed that.

I would say a lot of trumpet players have influenced my playing. I would also say, however, that in most cases I always had a mind of my own . . . as to what I wanted to do. I always had a goal.

I always liked Harry James very much. He's been somewhat of an inspiration to my trumpet playing in a lot of ways. However, I have been a studio trumpeter. I have spent a lot of my life doing studio work . . . some classical and some jazz work and I have done many other kinds of work. So actually you can't say that I have been influenced or inspired by any one guy. Many other trumpet players that were very, very good in my opinion, such as studio players, a lot of people never even heard of. (Trade Mark Reg. U.S. Pat. Off.)

Musical Crossword

By John Frigo

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The Trouble With Cinderella

By Arrangement With Farrar, Straus, And Young Inc.

(Editor's Note: This is the 13th installment in *Down Beat's* serialization of Artie Shaw's book. Preceding chapters have taken the story to 1935 when the author, to whom the music business was distasteful, stepped onto a personal treadmill by forming his first band in the hope of making enough money to quit the music business. "I could have accomplished more by standing still and taking a good long look ahead at where I thought I was going.")

By Artie Shaw

However, long before I got to any point from which I could start looking forward or backward, I had to figure out how to meet the day-to-day problems. Here's one of the first things I had to learn. And disillusioning as it may be, no one is going to get very far in any aspect of show business unless he has learned this and learned it thoroughly:

It doesn't matter what you do, or how good you are—as long as you can earn money for the fellow who hires you.

The next thing I learned was that this outfit of mine, this little band-built-around-a-string-quartet, was not going to work out the way I had originally thought it would. It was too far out of line with what was going on at the time.

Too Subtle

There was no room for the sort of musical subtleties I was trying to create. A new fad had swept the nation. If a band couldn't play good music, it could always call itself a "swing band" and play loud music instead.

I saw, read, and accepted the handwriting on the wall—and broke up the band once and for all. However, I was scarcely what you could have called "resigned." I was so disgusted I made up my mind to give the public what it evidently wanted—"the loudest band in the business."

It may sound crazy, but that's precisely what I did do. I got together a group of 14 young musicians. This band was called Art Shaw and his New Music, since the Brunswick Recording Company, for whom I was still making occasional records, wanted to make a difference between this and the original string-quartet outfit I had started out with.

This new band had, besides the 14 musicians I just mentioned, a singer, a band manager, a bandboy to handle the gear, and an arranger—a young fiddle player named Jerry Gray, who had stayed on after the bust-up of the old band, in which he had played first violin and helped out with some of the arranging.

Whole New Library

Even this wasn't help enough for the job that had to be done now. We had to build up a whole new library, to build up a style which might eventually distinguish this "loudest band" of mine from some of the other loud enough bands.

During this period in which I was trying to build a library I used to spend a good bit of time listening to what other bands were doing—on records, of course. I had made up my mind to sacrifice the small amount of revenue I could get by making records myself. I hadn't liked the records I had made thus far; and since I couldn't quite figure out what kind of records I did want to make I decided to quit recording entirely until I had made up my mind.

At this same time I also decided to scrap another whole library of arrangements. It had taken over a year to put it together, and much as I hated to start in all over again



ARTIE SHAW, riding high on his recording of *Frenesi* when this picture was taken in the late '30s, meets writer of tune, Alberto Dominguez Mexican marimba player, now better known as Chamaco Dominguez, pianist. In accompanying excerpt from *The Trouble with Cinderella*, Shaw tells how he brought song back with him after vacation in Mexico.

once more, I knew I had to. It was either that or quit. For nothing was happening—absolutely nothing. The public was completely apathetic.

So I made up my mind to replace this library, one arrangement at a time. But this time I had some idea as to the kind of new one I wanted.

Settles On Standards

Such men as Cole Porter, Jerome Kern, George Gershwin, Irving Berlin, Rudolf Friml, Vincent Youmans, Sigmund Romberg, Richard Rodgers, have written pop tunes which have survived as "standards." What I intended to do was to take the best of this popular Americana and arrange it the best way I could. That way I could be sure that, successful or not, I would at least wind up with a pretty decent-sounding band.

Well, I signed a new recording contract and went into New York City to make my first records on the Bluebird label under my brand-new contract with R.C.A. Victor. The first record we made was a slam-bang version of Friml's old *Indian Love Call*, with my old Aaronson band colleague, Tony Petrillo—now Tony Pastor—singing his own slambang version.

Overleaf Click

Everybody around the R.C.A. Victor studio thought we had a hit record. As it turned out, the R.C.A. Victor people were quite wrong. *Indian Love Call* had an enormous sale; but that wasn't because it was a hit. It just happened to be on the other side of a rather nice little tune of Cole Porter's, a tune that had died a fast death after a brief appearance on Broadway in a flop musical show called "Jubilee."

I had just happened to like it so I insisted on recording it at this first session, in spite of the recording manager, who thought it a complete waste of time and only let me make it after I had argued that it would at least make a nice quiet contrast to *Indian Love Call*. How could anybody in his right mind figure to make a hit record out of a dead tune with a crazy title like *Begin the Beguine*?

The recording of that one little tune, *Begin the Beguine*, was my real turning point. Once past that point I was transformed into something entirely different from the guy I'd been.

Overnight I found I had "arrived"—which in show business means a complete metamorphosis. People insisted that I was "different" and whether I believed them or not, I was going to have to accept this belief and the manifestations of it that were beginning to be thrust upon me wherever I went, publicly and even privately.

A Cockeyed Celeb

I had become a sort of cockeyed celebrity. People began to point at me in the street, ask for my autograph, stare at me, and do all the nonsensical things people generally do with those they themselves have put up onto the curious pedestal erected for these oddities, these freaks, these public "personalities" who have achieved success.

For a fellow who has been going along on a more or less even keel, all this crazy stuff going on day after day can have a devastating effect, unless he happens to be a particularly well-balanced and well-adjusted person to begin with. Unless he is, a guy is quite apt to flip his lid. I was no exception.

Throughout this entire year or so, while I went around in the midst of all this wild applause and adulation, I believe I was about as utterly miserable as a fellow can possibly be and still stay on this side of suicide. And then something happened that caused me to arrive at a rather important decision.

An article that appeared in a publication called *Current Biography*, in the issue of May, 1941, more or less sums up what took place that year:

"Nineteen-thirty-nine was a bonanza year, despite the loss of a few weeks during the spring through illness. In New York he was stricken with agranulocytopenia, a usually fatal blood disease, and had to have several transfusions. Leaving his sick-bed to fulfill a Hollywood contract he caught pneumonia and was again laid up before he could get to work on his first feature-length picture, *Dancing Co-Ed*, starring Lana Turner.

Blasts Jitterbugs

"In November, 1939, Mr. Shaw got off his famous blast against jitterbugs. Although he denied its sweeping character, a large part of the press quoted him as saying

that jitterbugs were morons. That month, he abruptly left his band, and, on the advice of his physician, went to Mexico to rest."

There's one little item omitted, this name change through which "Art Shaw" became "Artie Shaw." This was done by the Victor Recording Company, at the time they released my first recordings. For some reason, one of the Victor executives decided that the name Art Shaw sounded rather like a fast sneeze—and that when spoken rapidly it was difficult to tell whether the first name was supposed to be Art or Arch. (And since it didn't matter much to me one way or the other, I let it go at that and accepted the "ie" appendage.)

Going back to that illness. It was a strep throat at the start. After I left New York and went to California the thing was finally brought to a climax by repeated overdoses of sulfanilimide, at that time still a new drug.

Near-Fatal Illness

In any case, I did end up with agranulocytopenia, and almost lost my life. In all, I was some six weeks recovering—after passing out cold right in the middle of an opening night before a record crowd at the Palomar Ballroom.

During that six weeks of convalescence I did a lot of thinking. And out of all this thinking I arrived at my decision that enough was enough. As soon as I could finish up certain contractual obligations, I was going to get out of the whole thing. After all, I had already made that \$25,000 I'd started out to get; what was the point in going on making myself miserable in a kind of life I hated?

I was going away. It seemed to me Mexico was as good a place as any. I stayed down there several months. However, I began to feel an old familiar restlessness creeping up on me again, and pretty soon I saw it was time to move on. But where to? Move on to what?

I was beginning to go a little batty just sitting around doing nothing; so, having several more records to make for that year on my still-existent RCA-Victor commitment, I decided I might just as well do that as nothing at all.

Records Again

I got together a crew of studio musicians and made six or eight records, using a large orchestra composed not only of the usual jazz band combination but a good-sized string section and a number of woodwinds besides. Well, sir—what do you think happened?

The first record released was a little tune I'd heard and liked while I was in Mexico. The name of it was *Frenesi*—and all at once I found I had another big hit on my hands!

I found myself again besieged by agents offering all sorts of theatres and road tours at all sorts of prices. All I'd have to do was put together a band and go back out on tour again.

But all I wanted was to stay put in one place for a change, I kept telling these agents. Wasn't there some sort of job in the music business where I could earn not 15 or 20 or what-have-you thousand dollars a week, but a mere, say, thousand or so? Or less?

Same Old Whirl

Apparently there wasn't. And so it went, round and round, like a merry-go-round gone crazy. Looking at it now, I find it easy

Public To Pick Own Programs For Symphony

Washington, D. C.—The public got its chance to help program concerts of the National Symphony recently as some 10,000 concert-goers received mailed questionnaires from conductor Howard Mitchell, requesting their preferences among 58 composers, plus titles of 68 concertos. The check list is divided into classical, romantic, post-romantic, and modern musical categories.

Results of the project, termed "Audience Program Panel," will be tabulated and used as a guide in programming next season's concerts, Dr. Mitchell said. Participants will be invited to attend a special rehearsal during the season.

"The National Symphony belongs to our community," Dr. Mitchell said in explaining why the poll was undertaken. "It is only proper that those people who support it as subscribers and donors should have a voice in its affairs, including the content of the programs."

enough to understand their attitude. A band pays commissions "off the top," which means that the agent gets 10 percent for one-week stands or longer, and 15 percent for one-night stands or split-week engagements. So that the answer to this insistence on the part of the agents I was dealing with is simple arithmetic—10 or 15 percent of \$20,000 a week compared to 10 percent of \$1,000 a week.

There was nothing I could do. I still had my old contract with the agency that had been booking me before I'd walked out; and although I asked for a release so I could try to get myself booked elsewhere, they of course refused to give it to me. So it was either feast on the road or famine at home.

Goes On Tour Again

In the end, despite my determination never to go out on tour with a band again, I had to do just that. And, although I put together a band that for the first time had in it what I'd originally wanted to have in a band—a large string section—still, there was only one basic reason why I went back into the band business again. I needed the money.

And just to cut this whole thing down to a nub now—that is what has caused me to keep on going back time and time again, into a business I have no use for at all, then quitting it over and over again, and telling myself the very same thing each time I've quit—that I'd never under any circumstances go back.

I've been doing this zig-zagging back and forth for about 12 years now. And if the war hadn't come along and snapped me out of it—and if, after that, I hadn't gone through a long tussle with myself under the auspices of a couple of representatives of a fellow named Freud—I might easily have wound up as an old man with a long grey beard leading a brokendown jazz-band in some backwoods dance hall.

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(To Be Continued)



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Folksy Music

By HINTON BRADBURY

Little Jimmy Boyd's agency and managers called off a tour of rodeos which would have earned the freckled Columbia Records singer \$75,000 for 15 weeks during mid-summer . . . Aug. 1 through Sept. 17 Patsy Montana and daughters Bev-

erly and Judy Rose appear each Saturday night on National Barn Dance from WLS in Chicago . . . Next week Eddy Arnold begins his 13-week, Tuesday and Thursday NBC-TV show from the Studebaker theater in Chicago as replacement for the Dinah Shore Show.

Jo Maphis and wife Rose Lee, two veterans in the folk field, are all smiles about their first release on Okeh. Titles are *Black Mountain Rag*, and *Dim Lights, Thick Smoke* . . . July 1 is release date on advance copies of the *Smiley Burnette's Cookbook*, with review copies mailed to book editors and columnists. It contains 105 recipes of the cowboy comic gathered over the years in his appearances from Mexico to Nova Scotia. Book is loaded with tall tales and humorous experiences.

Jimmie Davis, the song-writing localist and former governor of Louisiana, now has the busiest schedule of his long and successful career. The Decca artist programs his working day between songwriting, publishing, personal appearances, and a radio show now heard on stations in 11 southern states . . . Most successful country comic on television is Hank Penny, for several years featured on the Spade Cooley and later the Duke Martin shows from Hollywood. The sandy-haired native of Remlap, Ala., will package and produce *The Hank Penny Show*, a 30-minute weekly program of situation comedy making its debut in August.

This month Andy Parker and The Plainsmen celebrate their 52nd week of nightly appearances in the Westerner Room of the Plaza hotel at the highly publicized corner of Hollywood and Vine . . . Cass County Boys, western music trio long identified with Gene Autry, recently completed a three-month engagement, their third to date, at the swank Beverly Hills hotel, and will return this fall.

SHORT ROWS: Ned Washing-

(Advertisement)

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Strictly Ad Lib

(Jumped from Page 3)

10 and Dodge got a gal, too, Naomi on May 13 . . . Les Koenig, Good Time Jazz and Contemporary chief, in town seeing disc jockeys and his artists, Wally Rose and Turk Murphy . . . Russ Morgan played the San Leandro high school senior ball with the tab for the date (\$2,000) picked up by local merchants, not the kids . . . Wilbur Barranco teaching a jazz course at the University of California.

—Ralph J. Gleason

BOSTON: Charlie Parker, on his third visit to Boston this season, played a week at the Hi-Hat June 8. Able Boston bassist Bernie Griggs Jr. recruited a local band to accompany the Bird . . . Sarah Vaughan's engagement was highly successful. Her crack trio now includes John Malachi, piano, Joe Benjamin, bass; and distinguished Bostonian Roy Haynes . . . Providence's swinging Celebrity Club combined Sugar Ray Robinson and the Earl Hines unit the week of

June 15 with the Orioles to follow . . . George Wein will head a Storyville quartet at the Oceanside Hotel in Magnolia, in the township of Gloucester, for the summer . . . Included are drummer Buzzie Drootin; bassist Jimmy Woode; and trumpeter Ruby Braff.

Jerry Gray's band is in New England on one niter . . . The Ralph Flanagan band amassed an impressive gross at Blinstrub's and local disc jockeys began to rediscover the instrumentals in their libraries . . . The Dixieland Rhythm Kings of Dayton, Ohio, parked their wagon in the Savoy. Leader Gene Mayl, who once blew bass with Don Byas, doubles on tuba with this collection . . . The group swings in the manner of the Orrin Tucker band of yore.

Classical Gigs: The Boston Art Festival, the week of June 7, featured an outdoor performance of *The Barber of Seville* by the brilliant New England Opera Company, made possible by a grant from the music performance trust fund of the recording industry as administered by Local 9, AFM . . . Bostonians also heard for free during the week several college and professional choral groups and members of the Boston Symphony Orchestra.

—Nat Hentoff

MIAMI: Alan Dean spent a successful week headlining the stage show at the Olympia theater the middle of June . . . Paul Lewis transferred his trumpet and trio from the Deauville hotel to the Old Mexico club . . . Jo Jo Jones and his Four Notes were replaced at the Singapore lounge by the James Wiley jump foursome . . . The Four Bits now inhabit a downtown Miami cavern called the Casbah.

Buddi Satan has displayed his purposely neurotic piano explorations at the Domino club for 10 weeks. He was recently joined by pianist Arne Barnett. Arne's trio broke up the same week King released their first disc . . . There was a tremendous reaction in this area to the Vagabonds replacement stint on the Arthur Godfrey TV show. The boys are considered "hometowners" and their club is one of the most successful operations extant . . . Valve trombonist Eddie Miller and tenor man Eddie Gralka, two fine jazzmen the town can ill afford to lose, cut out for NYC and Erie, Pa., respectively. However, the jazz scene has taken on a stability it has never known before with the advent of nightly sessions and Sunday evening concerts at the Coral club in Miami Beach.

—Bob Marshall

PITTSBURGH: Don Cherry timed his recent engagement at the Copa to coincide with the National Open golf tournament at the Oakmont Country club, in which he competed as an amateur . . . The Pittsburgh Civic Light Opera association signed Martyn Green, the famous Gilbert and Sullivan star, to appear in their production of *The Mikado* at the Pitt Stadium this summer . . . A very impressive musician on the June 4 Sonny Stitt-Ruth Brown one-niter at the Savoy was modern trumpeter Johnny Plawn.

Trumpeter Jimmy Morgan, heading a group featuring outstanding young modernists, pianist Bob Negri and guitarist Joe Negri, has had his option picked up for the summer at the Cow Barn, at nearby Conneaut Lake, Ohio. Local chanteuse Norma King, fresh from a long engagement in Chicago, now playing the Carousel . . . Barry Kaye, deejay whose work is not unknown in Baltimore, Philadelphia, and Miami, has come to Pittsburgh to do a late-afternoon and

Ezio Pinza Slated For Dell Concert

Philadelphia—Making one of his few concert appearances of the year, Ezio Pinza, basso, will sing a program of popular and classical works with William Steinberg and the Robin Hood Dell orchestra July 16 during the fourth week of the Dell's free summer concert series.

Other programs for the week will feature violinist Mischa Elman, July 13, and an all-orchestral concert, July 14.

early-evening stint on WJAS, when that station severs its affiliation with CBS in the near future . . . The Nov-Elites, an exceptionally talented trio of instrumentalist, singers, and impressionists, a solid click at the Ankara . . . Larry Faith and his orchestra, playing the ice shows at the Horizon Room . . . The Frank Natale trio playing for dinner and supper at Johnny Laughlin's Shamrock Room restaurant . . . The Paul Quinichette quintette, a future Midway Lounge booking, date indefinite.

Charles C. Sords

BALTIMORE: The Chanticleer on Baltimore's Charles Street, seems to be making a big pitch to the pop crowd. Bob Carroll, onetime big band singer, who recently has come up with some solid commercial records, just completed a stint at the nitery. Following Bob, Danny Winchell, onetime songplugger - and - record - promotion - man-turned-crooner, packed them in and did an unusually good showmanlike job. Next attraction was of near-sensational proportions—Bob Manning, new recording artist whose discs have been among the best sellers in this area for months now.

The Spa, a Charles Street night spot, is currently presenting Nellie Luther. Billy Butterfield just wound up a week's stand. Prior to Billy, Red Allen was in.

Dance band business is on the upgrade in Baltimore, too. For the first time in at least two years, a big name band played strictly for a dance. With heavy disc jockey promotion, Buddy Morrow and band played at the Famous ballroom. Although, several big bands have appeared in concerts in Baltimore, Morrow's was the first to play strictly for dancing in lo, these many moons.

Lionel Hampton appeared in a Charity affair concert at the Colosseum June 6. Hamp's tremendous showmanship turned the usually staid old Colosseum into bedlam.

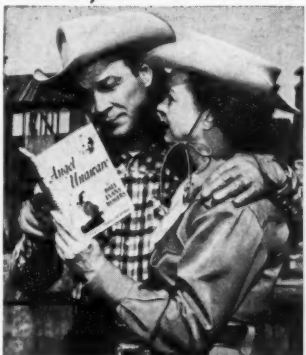
—Buddy Deane

TORONTO: Pearl Bailey and Louie Bellson were booked into the Casino theater for a week beginning July 2. Preceding them were Norman Brooks, Mickey Rooney, and Johnnie Ray . . . Georgia Carr's opening at the Colonial (she joined Marian McPartland for Mrs. McP's second week) was attended by ABC's Bob Garrity and NBC's Fred Collins, who flew up from New York. Nappy Lamare was set for a two-week stay starting June 29 . . . Bill Goddard, Toronto tenor man, played a three-week engagement at the Parkside tavern as leader of a modern jazz quartet, while Trump Davidson's Dixieland band, practically an institution locally, moved into the Edison hotel for a summer job with Phyllis Marshall as vocalist . . .

Rudy Vallee worked four nights at the Brant Inn, in Burlington, Ont.; booked to follow him later in the season were Ted Lewis, Guy Lombardo, and Freddy Martin . . . Billy Valentine, pianist and singer, opened at the Paddock tavern.

—Bob Fulford

Dale Evans Book Passes 100,000 Sale



Roy Rogers and Dale Evans

Hollywood—Sales have passed the 100,000 mark on the Dale Evans book, *Angel Unaware*, and a \$5,000 advance check on royalties has been presented the National Association for Retarded Children. Dale's book is far from the usual tome to come out of Hollywood. It is the story of how a baby changed the lives of her parents, Dale and Roy Rogers.

In *Angel Unaware*, Mrs. Rogers in her own words tells a tragedy few of their fans knew about—their mentally-retarded Mongoloid child, Robin, who died in August of last year at the age of two.

In explaining why she, a western movie, TV, radio, and recording star, decided to write the book, Dale Evans Rogers said, "To acquaint people with the power of God by telling how Roy and I found Him through Robin, and to materially benefit retarded children." All royalties from the book will go to retarded children.

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Combo Directory

(Jumped from Page 8)

WAYNE CHAPMAN (NOS): Organist alternating instrumentals and vocals.

BUDHY CHARLES (ABC): Singing pianist has done disc work, played recent dates at Blue Mirror, Washington, D.C.; Surf Club, Wildwood, N.J.; Moe's Main, Cleveland; Preview and Calro, Chicago.

RAY CHARLES (SAC): Blind pianist, formerly with the Lowell Fulson combo, is now forming his own orchestra.

CHARMERS (ADA): 3; Three girls doubling on instruments and singing.

CHELITA AND HER CABALLEROS (ADA): 4; instrumental and vocal with girl singing and dancing. Latin and popular music.

CHOKER CAMPBELL (SAC): 6; Blues and Jazz; Fortuna. Versatile group.

CINEMA BUMS (JKA): 3; instrumental and vocal with heavy comedy angles.

SVATA CIZA QUINTET (ABC): 5; Dixie. Combo features Ciza, European-born piano man, uses instrumentation of trumpet, trombone (doubling bass), and tenor (doubling clarinet); adaptable to stage bars and for dance spots.

CLARA AND THE THREE CONTINENTALS (MAC): quartet plays piano, drums, sax and bass. Recent engagements include the Buvette Club, Rock Island; and Zebra Lounge, Green Bay, Wisconsin.

CLARK AND MARVIN (FA): boy and girl; instrumental and vocal; comedy.

VIVIAN COE (MUTUAL): pretty female who doubles from piano to organ.

SARA COLBY (MUTUAL): Organist.

CURLY COLDIRON: AND THE CIRCLE C BOYS (MAC): Accordion, bass and guitar; western music. Decca.

IKE COLE (SAC): 4; Jazz, with Ike, Nat's brother, playing piano and singing, much in the same vein as his brother.

COLVINAIRES (ABC): 4; Instrumental-vocal-comedy. Unit uses four voices, plenty of novelty and comedy material, features Jimmy Colvin on all clarinet, and clarinet, instrumentation also includes piano, drums, and bass.

THE CONLEYS (MUTUAL): 3; Two girls and a boy with piano doubling on vibes. Vocals.

MANUEL CONTRERAS QUINTETTE: Latin dance band unit with own floor show.

HARRY COOL TRIO (ABC): 3; Instrumental-vocal; Freddie. Former Dick Jurgens vocalist and ex-handleader heads unit consisting of bass, electric accordion, and leader on drums; has been working midwest.

JIMMY CORDAY (MAC): Organ, drums and piano. Dance music, vocals.

DOC COBE (MAC): Hammond organist and pianist; suitable for lounge and night clubs.

JEFF CRAIG (MAC): organist; three years with the Hilton Hotel chain.

JOHNNY CRIDER DUO (MAC): A boy-girl combination playing piano, guitar, bass, combo drums, and celeste. Both sing and entertain.

FRANK (FLOORSHOW) CULLY (GALE): 5; race and blues; Aladdin and Victor.

JOHNNY DALE TRIO (MAC): 3; Instrumental-vocal. Instrumentation consists of Hammond organ doubling piano, drums, and trumpet. Unit features vocals and dance music.

DANTE TRIO (GAC): instrumental. Been doing well in the midwest and east.

JACKIE DAVIS TRIO (ABC): jazz organ unit. Featured at the Blue Note.

MILES DAVIS (SAC): 5; Capitol. Cool, but real cool jazz.

TINY DAVIS SEXTET (ABC): 6; Instrumental. All-girl-combo uses piano, drums, bass, two saxes, with leader featured on trumpet. Has been touring midwest and east lately.

WILD BILL DAVIS TRIO (SAC): Okeh. Wild Bill kicks up a storm on the organ.

SID DAWSON AND HIS RIVER BOAT RAMBLERS (MUTUAL): 5; Dixieland group that has been scoring in the midwest.

HENRY DAYE DUO (FA): boy and girl; instrumental and vocal; dance music.

BUDDY DeFRANCO (ABC): 4; modern jazz; MGM. Clarinetist has won the Down Beat poll for the last eight years.

COUNT DEMON (ADA): 3; instrumental and novelty.

BILLY DEVROE TRIO (MUTUAL): Lots of rhythm with a honcho drum added. Also vocals and comedy.

DICKENS AND BUTTS (MAC): Outstanding duo. Piano and string bass, stressing novelties.

FLOYD DIXON (SAC): 5; Blues and vocals; Aladdin. Operator 210 is the top seller.

FATS DOMINO (SAC): 5; Blues and vocal; Imperial. Has two hot sides in *Going Home* and *Going to the River*.

DOUBLE DATERS (FA): 5; Three boys and two girls; instrumental and vocal; dance music and comedy material.

DOZIER BOYS (ABC): 5; Instrumental-vocal; United. Unit, together many years, has instrumentalists of two guitars (one doubling piano), bass, drums, and features Benny Cotton on vocals and tiddle; has played with such spots as Bar of Music and Silhouette, Chicago.

JOE DRAO TRIO (FA): 3; instrumental and vocal; comedy; special material.

DOUG DUKE TRIO (ABC): jazz; Duke doubles on piano and organ. Featured at Hickory House, N.Y.

DUO-TONES (JKA): 2; man and woman; musical novelties, plus tap dancing.

NORM DYGON AND MR. CHIPS (MUTUAL): This is one of the most unusual acts with Mr. Chips, a clever puppet, doing a duo with Dygon.

MARY EATON (MAC): Hammond organist, has two years with Pick Hotel chain to credit.

ANN EDWARDS TRIO (MAC): Two boys and a girl, accordion doubling piano, drums and string bass. Past engagements include the Black Orchid, Chicago; Duluth Hotel, Duluth; Dixie Hotel, N.Y.; Congress Hotel, Chicago.



Typical of the comedy cocktail groups popular in the midwest is Joe Maize and the Chordsmen.

COZY EGGLESTON QUARTET (ABC): 4; Instrumental-vocal-novelty; United. Piano, drums, girl altoist, and leader on sax and clarinet, comprise unit which spices things with plenty of novelty and vocal material, has been playing throughout midwest.

GENE ELSNER (MAC): Versatile pianist; songs in French and English; currently Pick Hotels, Lee House, Washington, D.C.

FARMER AND WAYNE (FA): 2; boy and girl duo; instrumental and vocal; comedy; special material.

RAY FEATHER (ABC): Organist with own Hammond organ equipment, has played Pick hotels; Brown Derby, Waterloo, Iowa; Russell hotel, Charles City, Mo., etc.

HERBIE FIELDS (ABC): 6; Jazz; Coral. More on the stompin' side. Featured at the Preview, Chicago, Snookie's, N.Y.

FIVE BLAZES (ABC): 5; Instrumental; United. Bass, two guitars, drums, and tenor make up combo, whose recent records are *My Joe* and *My Hat's on the Side of My Head*.

FIVE ESQUIRES (MAC): Five youthful entertainers playing piano, bass, drums, trombone and saxophone doubling clarinet. Feature four-way vocals and modern music.

WILE FISHER AND HIS LOGJAMMERS (MUTUAL): 7; While heavy in the novelty and comedy end, there is some music here with a girl vocalist added.

JACK FLINDT QUARTET (MAC): Trumpet, sax, drums and piano. Completing his 3rd year with the Van Orman hotel chain. Features smooth dance music and vocals.

BILLY FORD (SAC): 5; Blues. Columbia.

FOUR BLUES (GALE): entertainment and vocal.

THE FOUR GEMS (MAC): Accordion, sax, drums and piano; 3 boys and a girl featuring comedy, dance music and four-way vocals. Universal.

CLINT FULLEN (JBC): 5; Instrumental-vocal. Swing combo organized four years ago.

FOUR JAYS (GAC): instrumental and vocal. Three girls and a boy.

THE FOUR REASONS (MAC): All girl quartet, accordion trumpet, string bass and drums. Features four-way vocals, special material.

LOUISE FRANCES (MAC): organist doubling piano; currently Pick Hotels.

RED FOX QUINTETTE (JKA): music-comedy-vocals; Pan American. Together for five years.

JOE FRANKS AND THE MIRTHQUAKES (ABC): 3; Instrumental-vocal-comedy. Three voices, four instruments (accordion doubling piano, guitar, bass), much comedy, accent on showmanship, mark this unit which has been playing in and around Chicago for last 8 years.

JAN FREDERIC AND THE DOUBLE DATERS (MAC): 5; Instrumental. Unit, a Godfrey Talent Scouts winner, consists of three boys and two girls, with instrumentation of piano, electric guitar, sax, bass, and accordion. Has done TV guest shots.

LOWELL FULSON (SAC): 5; Blues; Swingtime. Fulson takes the lead with his guitar and his biggest seller has been *Guitar Shuffle*.

FURNESS BROS. (ABC): 4; singing and instrumental group consisting of four boys.

SLIM GAILLARD (SAC): 4; Jazz-comedy; Mercury. Slim works mainly as single, but also has his own quartet. Tops in the comedy dept.

ERROLL GARNER TRIO (GALE): jazz-type society piano; Columbia. Biggest disc seller, *Laura*, but has several good single and albums out on Columbia.

GAYLORDS (ABC): 4; instrumental and vocal; Mercury. Buddy Greco now is part of the unit.

TERRY GIBBS (ABC) (6); progressive jazz; instrumental with accent on vibes. Featured at Downbeat, N.Y. and the Blue Note, Chicago.

LLOYD GLENN (SAC): 6; Blues; Swingtime. Has a good one going in *Chick-A-Boo*.

DON GOMEZ (ABC): Organist with own Hammond organ equipment, also plays piano and vibraphone, has appeared in the Statler, Sheraton and Pick hotel chains, is currently playing midwest territory.

ROSCOE GORDON (SAC): 5; Blues; RPM, Duke. Going well with *No More Diggins*.

STOMP GORDON (ABC): Instrumental; Decca. Unit, long on showmanship, features Gordon at piano and Little Hiawatha as tenor, recent experience includes work at many spots throughout midwest, plus tour with the Dominos.

AL GRAHAM DUO (JKA): instrumental, doubling on about six inst.

WARDELL GRAY (ABC): 4; modern jazz; Prestige. He's former tenor sax man with Benny Goodman.

HAL GREEN (JKA): 4; society band with four way vocal arrangements.

HAPPY GREEN'S CHICAGOANS (JKA): 3; rhythm and comedy.

LLOYD GREGORY (MAC): Piano; special material.

GRIFFIN BROS. (SAC): 6; Blues; Dot. Started off fine with *Black Bread*.

(Turn to Page 28)

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PUPI CAMPO	MARCELINO GUERRA	HARRY NOBLE	MILT RAYMOND	TWO FEATHERS & A CHICK
FREDDY CALO	DICK HANDEL	TOMMY PURCELL	UNIVERSITY FOUR	RAFAEL FONT
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MERCURY *Artists Corporation* 730 FIFTH AVENUE, NEW YORK CITY

Things Bright For Jazz Units, But It Takes Ideas, Projection

By LEONARD FEATHER

On the jazz front today, and especially around New York where jazz combos find the happiest, hippest selection of night club jobs from which to choose their place of employment, the scene is a bright one. The big money, obviously, isn't there, but there's plenty of opportunity for steady employment.

It is true that the organized jazz

group is still a rarity in proportion to the number of organized-today-dissolved-tomorrow crews. It is also true that where occasionally a

sugar daddy can be found to sweeten the pocketbook of a newly-formed big band, it is rarely, if ever, that anyone can be discovered underwriting the formation of a trio or sextet, for which the maximum weekly revenue, even if it hits in the biggest possible way, is not likely to be more than a couple of thousand a week.

Need Good Musical Ideas

Obviously, then, good musical ideas, rather than a sound financial cushion, must be counted on if a new small jazz unit is to get itself across to the public. Take a look at the last *Down Beat* poll tabulations for instrumental combos and you will see that practically all of them relied, for their appeal and their high poll rating, on one of three factors:

First, the leader's possession of an already long-established jazz name—e.g. Benny Goodman, Louis Armstrong, Gene Krupa. (In Krupa's case there is no individual combo size or instrumentation associated with him, but the mere power of his name, coupled with the success of the trio sets he had just played on a Norman Granz cross-country

ing bug, which gives us an "exclusive" on many tunes not heard elsewhere. Those who become attached to these songs come back to hear them, knowing that only the room featuring us would program that material.

Incidentally, customers keep asking us if we use stimulants because of our electrifying activity on the stage. The answer is "No." We are just crazy that way—for a price.

tour, sufficed to elevate him to third place in the ballots.)

Unique Sound a Must

Second, the individual sound of the group, itself, and/or the soloist who leads it.

(George Shearing hit with the public when his piano-guitar-vibes blend fell pleasantly on its bop-confused ears. The unmistakable tones of the Dave Brubeck-Paul Desmond partnership have had a similar impact, as has the pianoless personality of the Mulligan quartet. Then there are combos such as those of Red Norvo, Illinois Jacquet, Johnny Hodges, and Erroll Garner, the personnel of which is of minor importance to the average listener as long as the unique identity of the front man sparks the unit.)

Third, showmanship.

(This quality, blended with splendid musicianship, has been a tremendous help in selling the music of Terry Gibbs, Dizzy Gillespie, Louis Jordan, et al. All of them work steadily while other groups lacking in this communication, even consciously avoiding any attempt to sell themselves to the public—Lennie Tristano and Miles Davis, for instance—work only sporadically.)

Good Combo Has Chance

Granted that a jazz combo has one or more of the above three qualifications, it has a relatively good chance of success and of making itself heard.

In New York alone there are record companies, such as Brunswick, Prestige, Roost, and Progressive, that are willing to consider relative unknowns for a trial run on their labels. The Blue Note experiment with Gil Melle, who was a complete stranger until this company took a chance on introducing him, is a good case in point.

Birdland's decision to put Melle's group in for a week, and its experiments with such new sounds as the

Sperie Karas student outfit, illustrates how some of the jazz clubs are willing to take a chance on a new entity when they are convinced it has something on the ball. L'Onyx, Lou Terrasi's, The Band Box, and numerous other spots of this kind, not to mention the various Dixieland haunts in Greenwich Village, have been providing an increasing number of outlets for in-person experimentation.

It's Half the Battle

However, this is only half the battle. It's a lot easier to get a combo together and land a few club dates and records for it, than to keep it together steadily booked, so that it is possible for its members to count on it for a steady living instead of being tempted by the first big band offer that comes along.

Many of the big booking agencies that handle literally scores of combos are considerably less interested in spending a lot of time, money, and headaches on building a Mulligan or a Brubeck than they would be in developing a singer for whom the potential financial sky is the limit. It is an understandable problem from the booker's point of view; after all, how rich can you get with 10 percent of Gerry Mulligan? Why not shoot for another Al Martino, or maybe a new Billy May?

But there are a few agencies (including Associated and Billy Shaw) that have the inclination to spend time, effort and some money on a jazz group they feel has a chance at commercial success. Thus, as we started out to say, the outlook from where we're sitting is by no means dim.

Get yourself an idea, a happy smile if possible, a few days in a rehearsal room, and—who knows?—you might wake up next year and find yourself winning the *Down Beat* poll. Or working.

What Makes Combo An Act? Savvy, Simoleons, And Sweat

By THE RONALDS BROTHERS

We're in this business to make a buck. With this in mind, a unit must develop the type of material that has appeal for the greatest number of patrons. Those are the units cafe and cocktail lounge operators want, and those are the units that never have to worry about getting a job.

We started out as a unit several years ago when we deserted our home town of Canandaigua, N. Y. (pop. 8,000), and soon discovered that playing music in an ordinary fashion, like hundreds of other units do, will never move a group out of the scale class. And, fortunately, we weren't happy working for scale.

A Comedy "Natural"

So we decided to do something about it. First of all, we knew that our style of playing lends itself to comedy. Brother Joe beats the living daylight out of drums. Brother Johnny plays a mean piano with comic overtones, and brother Jimmy pumps a lot of fun out of an accordion. And besides, we enjoy our work. And that has become our style.

Finding our style, we have developed a number of routines which bring our talents to the front. And those routines, by and large, have become the foundation of an act.

Sought Varied Audiences

To make sure that our "top" numbers are commercial, we have tried them out before varied audiences. We watched the reception of audiences at various cocktail lounges in New York state, in Illinois and Indiana, as well as in Canada (in Hamilton, Ont., for example, we sat down in one spot for 56 weeks).

We are hoping, of course, to develop into a big name attraction. An act can become an attraction once it proves itself at the box-office. We have found few operators who are not willing to pay the price—no matter how high—if they buy an attraction that will make them a buck, too.

Must Work and Spend

To achieve that distinction—to be in a position to ask and get the name act price—the talent must not only make up its mind that it means hard work from now on (never to relax, professionally speaking), but also to keep spending money to keep the talent in front—money for promotion, money for material, money for the latest in equipment as required by the particular act, and money for proper business management.

To keep the name in front of the public is a foregone conclusion. The public is our market and it must be made aware of the act as often as possible.

Custom-built Equipment

Just to get by, equipment wise, is not enough if you plan to get ahead of the average music playing unit. Citing our act as an example, Joe works with custom-built drums which required a special shop job by the manufacturer to give it the desired flash.

Because Joe is the only known drummer to use three drum pedals while hopping about on the stage, the drum set, naturally, gets plenty of attention from the audience. An ordinary drum set, therefore, would not do. Jimmy works with a special electronic accordion. He, too, skips around the stage while

working, and the accordion was designed with that in mind.

The skipping and hopping business, incidentally, has become part of our trademark. We want to make the people feel that the stage is charged with electricity while we're on. It's part of a show, sure, but that's what the people want and that's what keeps them in the room.

Variety Important

Variety in our sets has helped us stay on for indefinite periods of time in one spot. We can do a show on any type of stage—which makes us an easier sale—and we have enough material to avoid frequent repetitions.

We, too, are bit by the songwriter

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JOHNNY HODGES

MILT BUCKNER

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CHOKER CAMPBELL

BILLY FORD

BUDDY LUCAS

BENNY CARTER

LOWELL FULSON

AMOS MILBURN

FREDDY COLE

SLIM GAILLARD

JOHNNY MOORE'S BLAZERS

MILES DAVIS

LLOYD GLENN

JOE MORRIS



SHAW ARTISTS CORPORATION

Combos' Importance In Music Biz Growing

By LEO ZABELIN

In the last decade the small cocktail and combo field has become increasingly important in the over-all music picture. The greatest impetus to this evergrowing category has been the entrance of many of the best band musicians in the small unit field, who left the larger orchestras during the band decline period in the late 1940's.

Along with this is the desire of many of the cafe operators for units to work behind the bars and in small spaces, necessitating, naturally, a need for smaller groups. A third factor is the 20 percent federal tax on various forms of entertainment, which explains why many instrumental combinations have taken over in clubs which formerly used large bands and live acts.

War Gave Push

Especially during World War II did the combo field get a huge push, with the demand far exceeding the supply around armed forces installations and defense plant areas. During that time, more than 10,000 units were working throughout the country, with many of the musicians also working in war plants during the day.

In spite of changing times, the increase of federal taxes, and other oppressive measures in other amusements, the combo field has not diminished appreciably, and in certain phases has increased tremendously. Not only has number of units risen in certain fields, but prices for some attractions have reached new heights. Several of the outstanding units have been making \$2,000 or more weekly regularly and others, on national television programs, have been paid

as high as \$5,000 for a single shot.

While most of the groups do popular instrumental and vocal tunes, the competition has become so keen that many of them continually add special arrangements. Other units play the larger night clubs as acts and still others do a great deal of concert work and theater dates. This has all developed recently; offshoots of the popularity of the small units.

Many Types

In addition, the types of combos are as many and varied as the colors of the rainbow. Of course, the most popular are the instrumental and vocal groups, but at least half of those also have added comedy routines involving slapstick and Spike Jonesish antics. If not in that vein, many of them deal in double innuendo material.

Yet, there are even larger facets. The rhythm and blues group, which is ever increasing, is no longer strictly a Negro promotion, especially with the surge of record sales in this section. While most r&b previously had been slotted in offway spots, many centrally-located clubs which never before used that type of attraction have been hyping their boxoffice receipts with them recently.

Probably no better example of what the small unit has done for music is the tremendous popularity of Dixieland. In the last few years

DeFranco's Big Click Follows Pattern For Combos In Ripe Coast Territory

Hollywood—On Cahuenga Ave., a block or so north of Hollywood Blvd. is a small hotspot, not too imposing as to exterior and, known for many years as the 1841 Club. As such it boomed in its way during the lusty, lively war years,

such groups as Louis Armstrong, Muggsy Spanier, and Pee Wee Hunt, have gained new stature and bookings—mainly through working the smaller clubs and lounges, and not at little pay. Towns like San Francisco have a dozen of the two-beat organizations, and these, and like outfits, work 52 weeks out of the year. In fact, there is a tremendous shortage of good bands in this classification, both here and in Europe, where jazz and Dixieland still hold top sway.

One More Aspect

There is also one other striking aspect of the combo situation. This is the surge in Latin-American units, not just in New York, but throughout the nation. In New York alone there are more than 50 combos in this type of beat, practically every nightclub having a relief L.A. band. Even in the smallest towns, there is usually a south-of-the border group. Also other small units all play the Spanish tunes.

For the beginning musician, the small outfit is a wonderful training ground, offering valuable experience in stage presence, flexibility, and an opportunity to work with many types of organizations. For an accomplished musician it offers regular stands and a chance for him, or his unit, to express himself, in what ever style he wishes.

was the "home spot" for a time of Mike Riley's Mad Musicians, acquiring thereby a reputation for the most ribald—to put it mildly—type of entertainment.

Some months ago it was taken over by Averil Kritt, a former musician determined to put over what Hollywood (the business district of Los Angeles roughly centering in the vicinity of Hollywood Blvd. and Cahuenga Ave.) had never had before—a club dedicated to modern-idom jazz.

Changed Name

Kritt changed the name to the Clef Club, presented a string of excellent small units headed by such ace musicians as Wardell Gray, Harry Babasin, and Art Pepper, had exciting off-night and Sunday afternoon sessions from time to time with all-star groups—but nothing much happened.

The outlook for the Clef Club was getting darker all the time, and when it was announced that Buddy DeFranco and his quartet, at considerably more money than Kritt had been able to put up for the local groups, was coming in, there was much shaking of heads.

The feeling here was that the Clef Club was just one of those places where nothing would help, and that Hollywood, as in the past, would always be hopeless except for devotees of two-beat (Teagarden is still going great at the Royal Room) and rustic rhythm (Andy

Parker and the Plainmen have held forth for more than a year at the Hollywood Plaza Hotel's plushy Westerner Room).

Word-of-Mouth

The Clef Club's badly bent budget wouldn't permit much advertising on DeFranco, so it must have been largely word-of-mouth. Anyway, the spot was packed from wall to wall for the opening of the brilliant clarinetist and his colleagues—Kenny Drew, piano; Eugene Wright, bass and Art Blakey, drums. ("One of the few drummers in the business who really thrills me," says *Down Beat* poll winner Gene Krupa).

And what is more important to operator Kritt than the opening turn-out, the Clef has been packed almost every night since. Said Kritt, who had picked up his option on the group (which means they will be there into July), and was hoping to get a new contract:

"Man, this is the craziest thing that ever happened. We haven't had this many people, all told, since we opened."

Part of a Pattern

The outstanding success of small music units—combos ranging from trios to sextets and covering all fields from country and western through comedy and modern jazz, has been part of the pattern in this territory, often referred to (in recent years) as "Death Valley for dance bands."

Some noteworthy examples:

The Benny Goodman Trio was born here at the old Palomar during Goodman's second visit (1936) when Teddy Wilson, Goodman, and Krupa launched the idea as an intermission unit. It became the Goodman Quartet when they had their famous after-hours sessions with Lionel Hampton at the dingy Main Street spot in which Hampton then was working, and Goodman decided to add Hampton to his troupe as a regular.

Birth of Cole Trio

Nat Cole, stranded here in the mid-30's when a show with which he was traveling collapsed, launched the King Cole Trio (with Henry Prince on bass, Oscar Moore on guitar) at a tiny spot on La Brea Ave., the Swannee Inn. (It's still there but hasn't attained such distinction since.) Nowadays Nat finds it expedient to function mainly as a singer, but the trio never will be forgotten.

Dave Brubeck, now successful with what is probably the most "non-commercial" but musically interesting of all modern-music groups, had resigned himself to the idea that few lounge listeners would accord him much except puzzled stares until his stand at the Surf Club here a couple of years back. Remember?

Red Norvo, the veteran musician who finally found his best medium of expression in his great trio, formed it for a little-known spot in Honolulu, but didn't make headlines where it counted until he opened here at the Haig.

Mulligan Makes News

And the Haig, as *Down Beat* readers certainly know, is the place where some of the biggest music news of the past year was made by Gerry Mulligan, Chet Baker, and their "free-forms" music, which came into being as the Haig's off-nite attraction. The astonishing success of Howard Rumsey with his modern-jazz combo at the Light-house is well known to *Down Beat* readers.

And moving into another field, there was the Firehouse Five Plus Two, the synthetic Dixie (that classification is still a subject of controversy) band that flashed into national prominence by setting Hollywood's movie colony off on a

SHAW BUSINESS!

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FLIP PHILLIPS	MARGIE DAY	CHUCK WILLIS
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(Turn to Page 29)

Combo Directory

(Jumped from Page 24)

BILL HALEY AND HIS COMETS (ABC): 5; instrumental and vocal; Essex. Hit record, *Crazy Man, Crazy*.

JACK HALL (MAC): Hammond organ. Past engagements include St. Regis Hotel, Omaha; Town House, Havana; and the Sheraton Hotels.

JOHNNY HAMLIN QUINTET (ABC): 5; instrumental. Flexible playing style using instrumentation of piano, tenor, trumpet, drums, and seven instrumental doubles. Group hails from coast, played many spots there, plus radio-TV, has been touring the east recently.

JOE HAMM (MAC): Hammond organ. He's been with the Pick Hotels the past two years.

BILL HANSON TRIO (JKA): two men and a girl; instrumental and vocal. Been together for five years.

LEE HARLAN DUO (MAC): Boy-girl, playing bass doubling violin, Hammond electric organ doubling piano. Vocals. Chicago; Eau Claire Hotel, Eau Claire, Wis., and the Hilton Chain.

HARMONEERS (MAC): Boy-girl duo, piano and vibes. Novelty songs, straight vocals.

ERNIE HARPER (ABC): Pianist and song stylist, just appearing at Streamliner, Chicago.

DICK HARRIS (MAC): Plays organ and piano simultaneously. Past two years—Pick Hotels.

GERTRUDE AND NEIL HARRISON DUO (MAC): Organ doubling celeste and saxophone, drums doubling vocals and saxophone.

SPIKE HARRISON (MAC): Piano and special material.

HENRY HAYES, featuring ELMORE NIXON (GALE): 6; r&b; vocals; Peacock and Coral.

HANK HAZLETT TRIO (ABC): 3; instrumental-vocal; Fredlo. Piano doubling vibes, plus bass and guitar and three voices constitute unit which has now been together six years.

KEN HENDERSON TRIO (MAC): Piano, electric guitar and string bass. Vocals and music.

LENNY HERMAN QUINTET (ABC): instrumental and vocal, doubling in dance library. Featured at Hollenden Hotel, Cleveland, and the Roosevelt Hotel, N.Y.

MILT HERTH TRIO (GAC): instrumental. Herth was one of the first organists to play jazz.

EDDIE HEYWOOD TRIO (GALE): also in the society jazz slot; MGM. Had a big platter in *Begin the Beguine*.

EARL HINES (ABC): 6; jazz; Victor, Blue Bird. Composer, arrangement, and pianist, has now reformed his own band. Featured at the Colonial, Toronto, and Blue Note, Chicago.

LILLIAN HINES (ABC): Pianist-vocalist specializing in torch songs and ballads has been playing Chicago territory, recently appeared at the Driftwood.

ART HODES (ABC): 5; Dixieland; now at Jazz Ltd.; Blue Note.

JOHNNY HODGES (SAC): 7; jazz; Mercury. Hodges and several of his men are longtime members of the Duke Ellington aggregation. Excellent location bet.

JOE HOLIDAY (GALE): 5; progressive jazz unit; Prestige.

LYNN HOPE (SAC): 6; Rhythm and Blues; Aladdin; Premium. Fine esoteric group.

HORNE AND MITCHELL (FA): instrumental and vocal; comedy.

IVORY JOE HUNTER (GALE): 6; r&b, with Ivory Joe doing the vocals; MGM.

PEE WEE HUNT (GAC): 6; one of the foremost Dixieland combos; Capitol.

JULIE HUTH TRIO (JKA): Three girls, together for four years, with music-song specialties.

ILLINOIS JACQUET (GALE): 7; jazz, r&b; vocals; Mercury. Port of Rico latest hit.

BULLMOOSE JACKSON (GALE): 7; Leader takes the race and blues vocals; King.

CAROL JO JACKSON (ABC): Brunette pianist-vocalist whose forte is novelty material, has recently played Oro's Club Paradise, and Omar room, Chicago.

CHUBBY JACKSON AND BILL HARRIS (ABC): 7; modern swing; Mercury; two of top instrumentalists in jazz. Featured at Blue Note, Chicago; Blackhawk, San Francisco, and Hi Hat, Boston.

RUTHIE JAMES AND THE HOLLYWOOD HICKS (MAC): Two boys and a girl, combo drums, piano and electric guitar. Capitol. Comedy and musical novelties. James formerly featured with Spike Jones.

BILL JOHNSON (ABC): 3; jazz; leader wrote *Tuxedo Junction* and other songs.

CLAUDE JONES (ABC): Singing pianist formerly featured with Eddie South Trio. Recent dates include Streamliner and Driftwood, Chicago.

JO ANN JORDAN TRIO (MUTUAL): Real spirited group that has two boys and a girl. Besides pops there is some good comedy relief.

ISH KAHIBBLE: former Kay Kyser sideman, featured on many records. Special material.

ART KAYE COMEDAIRES (ABC): Instrumental-comedy. Shenanigans get the nod, instrumentation is piano, drums, and sax doubling clarinet. Have played the coast, Nevada and Midwest lately.

DON KEMERY QUARTET (JBC): 4; instrumental-vocal. Sweet-swing unit; leader a Meyer Davis alumnus.

AVIS KENT (ABC): Femme pianist-singer using musical-comedy-type repertoire, has played such spots as Victorian club, St. Louis; Sherman hotel, Chicago; La Rue and Casablanca hotel, Miami Beach.

KEY-AIRES (JKA): 2; Man and woman, musical doubling, especially on Hammond organ.

KEYBOARDS (MUTUAL): 2; girl and boy double on about every combination of piano and organ, plus drums, that there is.

BOB KING DUO (FA): instrumental and vocal; dance music.

TONY KNIGHT TRIO (MUTUAL): Instrumental; vocal and comedy.

KORN KOBBLERS (FA): 5; instrumental and vocal; dance music, but main accent on special material and comedy. Organized for 15 years.

WALLY KUBIAK (JKA): 3; instrumental and vocal; heavy on comedy.

CAPPY LA FELL (MUTUAL): piano and vocal with some comedy added. Formerly with the Harmonicats.

NAPPY LAMARE (GAC): 5; Dixieland, with leader playing banjo; Capitol.

JOHNNY LAMONTE AND THE LEASE-BREAKERS (ABC): 5; Comedy-instrumental-vocal. Zany trio has played east and midwest spots, uses trombone (valve and slide), electric accordion, drums, features Johnny LaMonte, formerly with Spike Jones and Red Ingle.

ERIC LAWRENCE TRIO (EEA): 3; instrumental-vocal. Musical-comedy-style repertoire.

BUDDY LUCAS (SAC): 6; Blues; Jubilee. Young musicians have been getting such reports.

NELLIE LUTCHER TRIO (GAC): besides the piano-vocals of Nellie Lutcher, there's bass and drums. Capitol.

CHUCK LYDA (ADA): 3; jazz.

SARAH MCLAWLER TRIO (GALE): jazz with, leader doing vocals besides playing the organ; Brunswick. Best record, *Tippin' In*, with saxist George Auld featured.

BIG JAY MCNEELY (GAC): 5; instrumental and vocal; r&b with frantic antics; Federal.

MARIAN McPARTLAND (ABC): 3; jazz; Federal; headed by leader's piano work. Featured at Hickory House, N. Y., Blue Note, Chicago.

WILLIE MABON (GALE): 6; r&b; vocals; Chess. Two hot sides in *I Don't Know and I'm Mad*.

MANHATTANS (JKA): 4; dance band plus vocals and comedy with own floor show.



ONE OF THE best examples of a combo that was "made" with just one record hit is the Harmonicats, whose *Peg O' My Heart* side, made more than five years ago, pushed them into big money brackets.

JOE MAIZE AND HIS CORDSMEN (MUTUAL): 4; accordion, bass and double guitar; with loads of comedy.

SAX MALLARD QUARTET (MUTUAL): Jazz, r&b, with strong clarinet lead; Chess, Mercury.

MARIETT AND THE THREE BELLS (MAC): All girl trio playing accordion, bass and guitar, currently Oliver Hotel, South Bend, Ind.

EDDIE MARSEY TRIO (MUTUAL): two boys and girl; instrumental; comedy and vocals.

BARBARA MARTIN WESTERN-AIRES (FA): 3; Three girls; western music with some pop.

MEMPHIS SLIM (ABC): rhythm and blues group. Victor.

MERRYTONES (FA): Two girls; instrumental and vocal.

METRO-GNOMES (JKA): 3; dance combo with mirthful novelties.

MIL-CON-BO TRIO (ABC): 3; Instrumental-vocal. Vocal material of Connie Milano is featured; instrumentation is piano, bass, guitar; unit hails from Milwaukee, has been playing Wisconsin area.

AMOS MILBURN (SAC): 6; Blues and vocals; Aladdin. One of the best hits in the r&b department is *Let Me Go Home* Whiskey.

SINCLAIR MILLS (MUTUAL): piano and vocal with some fine jazz chording.

FREDDIE MITCHELL (GALE): 6; r&b; Mercury and Derby.

JOHNNY MOORE'S BLAZERS (SAC): 5; Blues & vocals; Aladdin. Ex-guitarist with Nat Cole has a top little group.

MOOREHEAD AND KENT (FA): Male and female; instrumental and vocal.

AUDREY MORRIS (ABC): singing-pianist features modern stylings, has played intimate rooms such as Omar, Chicago; Victorian club, St. Louis.

JOE MORRIS (SAC): 6; Blues & vocals. Fay Serrage has been doing some brisk chirping with this orchestra.

JERRY MURAD AND HIS HARMONICATS (MUTUAL): 5; Top harmonica group in the country; Mercury; sold over four million records. Real strong on comedy.

BERNICE MURRAY (ABC): Pianist-vocalist plays drive piano, recently appeared at Capitol and Driftwood, Chicago; Winston theater-grill, Canada.

BOB AND BOBBEE MURTHA (JKA): boy and girl duo together for five years.

MUSIC BELLES (ADA): 3; female group; instrumental. All solo and three way vocals.

NEW YORKERS TRIO (ABC): instrumental and comedy.

NOCTURNES (ABC): instrumental; MGM. Currently at Charlie Fusari's in New Jersey.

LOS NORTENOS (MUTUAL): 3; Latin-American group with three guitars; vocals.

RED NORVO TRIO (ABC): jazz; Decal; headed by vibie artist, Norvo. Featured recently at Crest, Detroit; Embers, N.Y.; and Preview, Chicago.

JIMMY NUZZO QUARTET (ABC): 4; instrumental. This unit, which recently completed four months at the Preview, Chicago, consists of piano doubling trumpet, bass, drums, and tenor doubling clarinet.

JANE O'BRIEN (MUTUAL): piano and song.

O'BRIEN AND EVANS (MAC): Boy-girl duo, organ doubling celeste and piano, electric guitar. Vocals. Hilton Hotel, Pick Hotels, Schroeder Hotels.

DOROTHY OLSON (ABC): Singing-pianist whose style has been likened to that of Cy Coleman, does much specialty material, has played such Chicago spots as Driftwood, Beach steak house, Sherman hotel.

OPALITA DUO (JKA): piano and guitar team with Latin American music emphasis.

JACKIE O'SHEA (ABC): Feminine pianist plays with vitality; recent engagements include Sheraton and Sherman hotels, Chicago.

HOT LIPS PAGE (SAC): 6; "Lips," one of the all-time trumpet greats, has been doing some fine King discs and playing some stands.

PARADISE ISLANDERS (MUTUAL): 2; instrumental with two guitars; vocals.

CHARLIE PARKER (SAC): 5; Bop; Mercury. Parker sparked much of early bop sessions and, of course, has stayed on top since.

PARKER AND MARGO (FA): 2; boy and girl duo; instrumental and vocal; comedy; special material.

PATTI AND BETTY (FA): Two girls; instrumental and vocal.

HAL PERRIN'S MIMIC MACS (JBC): 2; Instrumental-vocal-comedy. Cocktail unit, mixes music and entertainment in equal portions, together seven years.

PERSONALITIES (MUTUAL): 3; instrumental and vocals.

FATS PICHON (ABC): Traditional jazz pianist, vocalist, entertainer; played Old Absinthe House, New Orleans for some 8 years; did TV show out of Chicago.

PEPPER POTS (ABC): 3; Instrumental, vocal-comedy. Three vocalists, much comedy and novelty material, even a dance act, add to instrumental work of unit's piano (doubling accordion), drums, and electric guitar.

OSCAR PETERSEN TRIO (SAC): Jazz; Mercury. Pianist's all-star combo includes Barney Kessel and Ray Brown.

PHALENS (JKA): 2; Man and woman, doubling on instruments plus singing.

FLIP PHILLIPS (SAC): 4; Jazz; Mercury. Jazz at the Phil star's combo features drummer Jay C. Heard and pianist Horace Silver.

LES PAUL AND MARY FORD (GAC): Instrumental and vocal; Capitol. One of the top selling record artists in the country with their multi-guitar and voice platters, *How High The Moon* was the first big hit, and they have sold over 3,000,000 records since.

PLAYBOYS (ABC): 5; Instrumental-vocal-comedy. Unit uses instrumentation of piano, bass, accordion, drums, tenor doubling clarinet; features Lou Turner, Don Santora, Freddie Salem, recently wound up at Martha Raye's Five O'Clock Club, Miami Beach.

POPULAIRES (ABC): 4; instrumental and vocal; currently at the Greenbrier Hotel, White Sulphur Springs, Ga.

AUSTIN POWELL QUINTET (GALE): r&b; vocals; Atlantic.

QUADETTES (ADA): 4; female group; instrumental and vocal; novelties.

RACHEL AND HER ORGANIZERS (NON): 4; Instrumental-vocal. Unit, organized three years, uses Hammond organ, drums, sax, trumpet, plays for show or dancing.

HARRY RANCH (ABC): 5; dance band; MGM. Featured at the Edison Hotel, N.Y. and the Rice Hotel, Houston.

RASSI AND MAC DERMOTT (MUTUAL): 2; (formerly Metro-Tones) instrumental with vibes doubling; comedy and vocals.

RAY-O-VACS (GALE): 4; instrumental and vocals; Jubilee.

MARTY REED AND THE STARLIGHTERS (GAC): 4; instrumental and comedy.

ROBIN REED (ABC): Statuesque, red-haired girl pianist-singer, plays commercial piano, uses repertoire stressing musical comedy material; has played such spots as Sherman hotel, Chicago; Bachelors' club, Dallas; Flame restaurant, Duluth.

REDHEADS (GAC): 3; instrumental and vocal with accent on show tunes.

REFRESHERS TRIO (JKA): instrumental and vocal with comedy.

RENEE AND HER ESCORTS (MAC): Two boys and a girl playing piano doubling guitar, bass, trumpet doubling combo drums.

REVEL-AIRES (MUTUAL): 3; instrumental and vocals plus comedy.

JACK RICHARDS AND THE MARKSMEN (GAC): 4; instrumental; vocal; Coral. Similar to Four Aces in the singing dept.

TOMMY RIGSBY (ABC): Pianist-vocalist-entertainer; emphasis on drive; has played such spots as Driftwood and Beritz, Chicago.

CARMAN RIOS (FA): 3; Female and two males; dance music.

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LAURIE ROBBINS (ABC): Pert brunette pianist-vocalist uses cute presentation repertoire.

ROGERS AND LORD (FA): Two girls; instrumental and vocal.

ADRIAN ROLLINI TRIO (GAC): Instrumental, with accent on some fine vibes work by the leader.

ROSS AND TRENT (ABC): 2; Instrumental-vocal-comedy. Tabby Ross, one-arm pianist, and Tiny Trent on drums, play, sing, offer novelty material suitable for stage bar entertainment and floor shows, have done TV work, are currently playing the midwest.

RHYTHMIC ISLANDERS (ABC): 3; Instrumental. Trio plays Hawaiian music using electric guitar, electric steel guitar, and bass features. Evaline, vocalist-dancer; accents the commercial; has been playing northwest and midwest lately.

MEL SANDLER (GAC): 4; Instrumental and vocal. Double in the dance sets.

TONY SAVONNE (MUTUAL): piano and songs.

GEORGE SHEARING (SAC): 5; Jazz; MGM. Besides the sparkling piano work of Shearing, Cal Tjader socks across some excellent vib work. Jean Tillman just over from Europe, doubles on guitar and harmonica.

DON SHIRLEY (ABC): Pianist boasting huge repertoire, has played such New York spots as Cafe Society, Blue Angel, La Vie En Rose.

THE SILHOUETTES (MAC): Featuring KAY MARTIN. Instrumentation — combo drums, accordion and bass. Novelties, special material.

SILLY SERENADERS (ADA): 3; instrumental and vocal, doubling in comedy.

DEL SIMMONS (ABC): instrumental and vocal with girl vocalist; dance unit. Currently at London Chop House, Detroit.

HARRY SKAN (MUTUAL): Piano and vocal.

EMITT SLAY TRIO (GALE): r&b; Victor.

FATMAN SMITH AND THE BAYOU BOYS (ABC): 3; Instrumental-vocal; Peacock. Piano-guitar-bass trio features Fatman Smith, formerly with Louis Jordan. Unit now playing the east.

STUFF SMITH (SAC): Jazz; Decca. One of the first jazz violinists in the business, he's been working mainly in New York.

EDDIE SOUTH TRIO (ABC): 3; Instrumental. Famed "Dark Angel of the Violin" and his unit have played cafe society spots throughout U.S. and Europe.

MUGGSY SPANIER (ABC): 6; Dixieland; Mercury; besides Mugsy, there's Barrett Deems on drums and Phil Lopez on clarinet. Featured at the Blue Note, Chicago, Nick's, N.Y. and the Hangover, San Francisco.

SONNY SPENCER AND HIS CORNY CATS (ADA): 4; Instrumental, doubling on about 12 inst. vocal, with accent on comedy.

WALTER SPEELMAN DUO (JKA): piano doubles on Hammond organ simultaneously, while other member does drums and vocals.

SPORTSMAN DUO (FA): instrumental and vocal; comedy, special material. Organized 12 years.

BILL STANTON TRIO (JKA): music-vocal-comedy.

STARLETS (FA): Two girls; instrumental and vocal.

JACK STEPHENS (ABC): Organist with own Hammond equipment, now in fourth year at Club Zorante, Calumet City, Ill.

SONNY STITT (SAC): 4; Jazz; Prestige. Jazz tenor man of the hop school, formerly with Gene Ammons.

JOE SULLIVAN (ABC): jazz pianist.

BOB SUMMERS QUINTETTE (JKA): society band with novelties.

THE SUNSET SERENADERS (MAC): Western and popular music; 2 boys and a girl, accordion, string bass and electric guitar; three-way vocals, novelties.

ART TATUM TRIO (GALE): jazz pianist, and one of best; Capitol. Recently appeared on an album of new recordings of some of the standards.

BELL TOBIN (MUTUAL): organ, piano and songs.

THREE BROWN BUDDIES (ABC): 3; Instrumental-vocal. Unit, with same personnel, has been playing Chicago spots for last 12 years. Instrumentation consists of two guitars and bass; all three members sing.



HARD-WORKING Mugsy Spanier leads one of the best and most in-demand Dixie combos in the country. Currently the driving unit is making its annual stand at Nick's, in Greenwich Village.

THREE LADS AND A LASS (MUTUAL): 4; instrumental and vocals with good comedy.

THREE CHARMS (FA): Girl trio; dance music and vocals.

THREE TWINS (MUTUAL): instrumental and vocal with comedy; Motor City Records.

NAT TOWLES QUINTET (NOS): 5; Instrumental-vocal; Decca. Dance unit for show or stage bar, organized four years, does many vocals and novelties; leader had big band for 18 years.

DOLPH TRAYMAN TRIO (GAC): instrumental; society-type group.

TRAVELAIRES (ADA): 3; instrumental and vocals with girl and two boys.

BILL TROTTER TRIO (FA): instrumental and comedy, vocals.

VARIETONES TRIO (JKA): instrumental and vocal.

CHARLIE VENTURA (ABC): 5; progres-

Combos On West Coast

(Jumped from Page 27)
Charleston kick with their Monday night series at the Mocambo.

Group Dissolved
The FHFPT dissolved last year, only because leader Ward Kimball and some of the other principal members, high-salaried film studio artists, became too busy (or too bored) to accept even very large sums (up to \$1,000 a night) for playing private parties here.

Dixie, or whatever one wishes to label the more traditional jazz

live jazz with Roy Kral on piano and Jackie Cain on vocals; Coral.

LITTLE WALTER (SAC): 6; Blues; Checker. Band has two records going, *Juke and Off the Wall*.

MIMI WARREN TRIO (ABC): gal takes the lead piano with man on bass and another on drums.

MILT WASHBURN TRIO (JKA): 4; with femme vocalist. Same group for the past five years.

HOWARD WAYMAN (SAC): Blues; Atlantic. Combo is starting off well.

JACK WEICK TRIO (ABC): 3; Instrumental-vocal-comedy. Sax, piano, and girl vocalist on drums comprise unit which also does record pantomime work, hails from Detroit, has been playing the midwest.

WHITSELL'S (JKA): 2; Man and woman, doubling on instruments, plus vocals.

GEORGE WILLIAMS (SAC): 6; Capitol. Young instrumental group is scoring on their dates.

PAUL WILLIAMS (SAC): 6; Rhythm; Savoy. Quite an entertaining bunch.

BILLY WILSON TRIO (JBC): 3; Instrumental-vocal-comedy; Columbia; Organized 11 years, unit has had same personnel for last five, been playing present location over three years.

TEDDY WILSON (SAC): One of the best jazz pianists there is; either with his quartet or as a single.

FRANKIE WOLFE DUO (FA): instrumental and vocal; dance music.

CECIL YOUNG (SAC): 4; Jazz and comedy. An unusual setup with bongo overtones.

LESTER YOUNG (GALE): 5; cool jazz, with Young, ex-Basie man on tenor sax; Mercury.

forms, may rise and fall in popularity but it will live as long as there are authentic exponents to play it. And it will always be small-band or combo style music.

Human Interest Story
In this category, and from Hollywood, came one of the greatest human interest stories in music when, back in 1944, Orson Welles, for a radio series, rounded up Kid Ory, Jimmy Noone, and other notable New Orleans jazz men long in obscurity and brought about the re-birth of Kid Ory and His Creole Jazz Band.

Noone has gone, as have three other original members of that band—Papa Mutt Carey, Bud Scott, and Buster Wilson—but Ory, heading a band with the same ripe, authentic flavor, is still marching on in the tradition, and is virtually a fixture at L. A.'s Beverly Cavern.

Nichols' Comeback

And there's Red Nichols, a great name during the "Golden Era of Jazz," but practically forgotten by all but collectors when he emerged from the shipyards after the war. Still playing great, and with a band that is a distinctive descendant of his "Five Pennies" days, Red just recently returned to Mike Lyman's Playroom on Vine St., "home spot" for the latter day "Five Pennies" (Nichols still uses the tag), to remain for the balance of 1953.

With the band business still in a lull (the West Coast never has been the best part of the U. S. for dance bands, or not since the late '20s) the big market here—and it's a still growing market—is for small combos, especially trios and quartets, combining music with entertainment. With the advent of TV, this trend became a real boom.

Recent Click

Most recent of this type to register solidly is the Chuck Miller Trio. Miller is not only an excellent pianist (he carries bass and guitar), but does a better turn as a singer and comic (imitations, etc.) than most such performers who do nothing else. The Chuck Miller Trio is currently a \$1,500-a-week attraction in Palm Springs, and Miller has just signed a contract with Capitol.

The story is topped off well with a note on the Mary Kaye Trio, a group which switched from straight music and vocals to music plus entertainment and clicked easily last year at the Mocambo. The earning power of the Mary Kaye Trio, which was set for a return to the Mocambo June 23, is now higher than that of many dance bands—and it doesn't have to be split so many ways.

That's the story of combos on the West Coast.

Borge To Repeat 1-Man Show Tour

New York—Victor Borge, who cleaned up with his one-man piano concerts in legit theaters for the last several months, will repeat the formula next fall. Pianist-humorist, who started his tour in January, will start next season at the Forrest theater, Philadelphia, Sept. 21 for one week. He opens on Broadway Oct. 2 for an indefinite run.

Coast Unions In TV Hassel

Hollywood—The long-smoldering sparks generated by jurisdictional friction between Jimmy Petrillo's AFM (represented here by Local 47) and the American Federation of Television and Radio Artists appeared all set to break out into a hot scrap at this deadline.

Many musicians here, working in bands on TV shows, double as entertainers, in one capacity or another. This includes not only the leaders, but many musicians in such units as those of Harry Owens, Spade Cooley, Ina Ray Hutton. It's understood that many of these have become members of AFTRA.

Whether they were "forced" or felt it desirable is open to question. But it doesn't matter to Petrillo, who has ordered them to resign. AFTRA has refused to accept such resignations, and officials of the radio and TV entertainers' union promised a "fight to the finish" to retain jurisdiction over all performers who act, sing, emcee, or perform any other activity of this nature.



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Perrault, Clair (Van Cleave) Dayton, O., h
Prima, Louis (Steel Pier) Atlantic City, 7/17-21
Pruden, Hal (Casino de Paris) Lake Tahoe, Nev., Out 9/1, nc

Reed, Tommy (Dutch Mill) Delavan, Wisc., 7/10-21; (Oh Henry) Willow Springs, Ill., 7/22-8/30, h
Rena, George (Fernwood) Bushkill, Pa., Out 10/24, nc

Rodney, Don (Arcadia) NYC, h
Rudy, Ernie (Officers Club) Maxwell Field, Montgomery, Ala., 7/12-18, pc; (Moonlight Gardens) Cincinnati, 7/24-30

Sands, Carl (Statler) Boston, h
Scott, Stewart (McCurdy) Evansville, Ind., h
Shafer, Freddy (On Tour) GAC

Spanier, Mugsy (Nick's) NYC, 7/7-27, nc
Spivak, Charlie (Warren Air Force Base) Cheyenne, Wyo., 7/20-25
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., h

Streeter, Ted (Gogi's Larue) NYC, nc
Strong, Benny (Casino) Walled Lake, Mich., 7/24-26, nc
Sullivan, John (Town Lounge) Houston, Tex., nc

Tucker, Tommy (On Tour) MCA

Waples, Buddy (Recreation Center) Saginaw, Mich., nc
Watkins, Sammy (Statler) Washington, Out 7/9, h
Weems, Ted (Claridge) Memphis, 7/10-23, h

Welk, Lawrence (Aragon) Ocean Park, Calif., Out 2/10/54, h
Wills, Bob (On Tour—Texas) MCA

Combos

Armstrong, Louis (Blue Note) Chicago, 7/3-30, nc

Betty & Jim Duo (Westward Ho) Sioux Falls, S. D., nc
Bond, Johnny (McGutty's) NYC, r
Buckner, Dave (Blackhawk) San Francisco, Out 9/13, nc

Buckner, Tri, Milt (Weeks) Atlantic City, N. J., Out 7/16, nc

Camero Quartet, Candido (L'Onyx) NYC, nc
Carter, Tri, Bob (Landis' Tavern) Vineyard, N. J., nc
Cawley, Bob (Towin House) Tulsa, Okla., r

Coleman, Tri, Sy (Cafe Society) NYC, nc
Condon, Eddie (Eddie Condon's) NYC, nc
Conte, Al (Ranch House) Providence, R. I., cl

Dale, Duo (Lighthouse) NYC, nc
Davis, Tri, Bill (Harlem) Atlantic City, Out 7/12, nc
Davis, Tri, Jackie (Facks) San Francisco, In 7/10, nc

Dee, Tri, Johnny (Soper's Lounge) Windham, N. Y., Out 9/7, cl
De Paris Brothers (Jimmy Ryan's) NYC, nc

Domino, Fats (On Tour) SAC
Downs, Tri, Evelyn (Rose Room) NYC, nc
Duke, Tri, Doug (Hickory's) NYC, nc

Erwin, Pee Wee (Nick's) NYC, nc

Fields, Herbie (Blue Mirror) Washington, D. C., 7/9-18, nc; (Surf) Wildwood, N. J., In 7/20, nc
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc

Gaillard, Slim (Birdland) NYC, 7/18-31, nc

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Square Deal

Toronto — Happy Birthday never had it so good.

Dave Brubeck, on his last night of a week-long engagement at the Colonial Tavern, received two rather strange requests, requests which would have been dropped in the nearest ashtray by most jazzmen. But Brubeck, never lacking in imagination and in a good mood on this night, actually did fairly lengthy versions of *Happy Birthday* and *Auld Lang Syne*.

And—you don't have to believe this—both of them actually swung.

Hines, Baby (Lampiter) Valley Stream, L. I., N. Y., nc
Lutes, Marcy (Lampiter) Valley Stream, L. I., N. Y., nc
Marlowe, Don (Blue Angel) NYC, nc
Menzies, Hamish (Palm Gardens) Columbus, O., 7/18-19
Mooney, Joe (Cafe Society) NYC, nc
Moss, Rita (Circus Lounge) Brooklyn, N. Y., nc
Nunnally, Dale (Taft) NYC, h
Frycock, Arthur (Flame) Detroit, 7/17-30, nc

Reed, Nancy (Ruban Bleu) NYC, nc
Robie, Chet (Sherman) Chicago, h
Sutton, Ralph (Condon's) NYC, nc
Walter, Cy (Gogi's Larue) NYC, nc
White, Josh (Blue Angel) NYC, nc

Three Suns (Standish Hall) Hull, Quebec, 7/1-18; (State Line) Lake Tahoe, Nev., 7/8-13, nc

Tipton, Billy (New Golden) Reno, Nev., h
Traban, Lil & Pres (Club 72) Valparaiso, Fla., nc

Versi-Tones (Clayton Tap) Waukegan, Ill., nc

Walker, T-Tone (Trocaveria) Columbus, O., 7/9-12, nc
Williams, Paul (Ebony) Cleveland, 7/20-25, nc
Williams, Tri, Clarence (Vanguard) NYC, nc

Wood, Tri, Mary (Sheilbourne) Atlantic City, N. J., out 9/7, h

Yaged, Sol (Somerset) NYC, r
Young, Cecil (Jane) Buffalo, 7/6-8/2, nc
Young, Lester (Birdland) NYC, 7/9-15, nc

Zito, Alan (local dates) Detroit, Mich.

Singles

Abney, Don (Embers) NYC, nc
Bennett, Tony (Steel Pier) Atlantic City, N. J., 7/12-18

Castle, Paula (Lampiter) Valley Stream, L. I., N. Y., nc
Collins, Dorothy (Vogue Terrace) McKeesport, Pa., Out 7/15, nc

Crane, Lynn (Murray's Shobar) Baltimore, Md., nc
DeForest, Charlie (Tic Toe) Lynbrook, L. I., N. Y., nc

Duncan, Hank (Nick's) NYC
Estes, Dick (Blue Angel) NYC, nc
Fitzgerald, Ella (Chicago) Chicago, 7/10-23, t

Freeman, Stan (Blue Angel) NYC, nc
Frye, Don (Jimmy Ryan's) NYC, nc
Gomez, Vicente (La Zambra) NYC, nc

Halpin, Helen (Blue Angel) NYC, nc
Hamilton, Sam (Byline) NYC, nc
Hibbler, Al (Orchid Room) Kansas City, Out 7/16, nc; (Angelos) Omaha, Neb., 7/17-23

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Albert, Abbey (Young) New Orleans, La., h
Anthony, Ray (On Tour—East) GAC
Armstrong, Bob (Sky) Chicago, b

Barron, Blue (On Tour) MCA
Beckner, Denny (Sheppard Air Forces Base) Wichita Falls, Tex., 7/23-8/6
Beneke, Tex (Claridge) Memphis, Out 7/9, h; (On Tour) MCA

Borr, Mischa (Waldorf-Astoria) NYC, h
Bothie, Russ (Paradise) Chicago, b
Brown, Les (On Tour) ABC

Carle, Frankie (On Tour) MCA
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Waldorf-Astoria) NYC, Out 8/23, h

Communa, Bernie (New Yorker) NYC, h

Damiron, Tadd (Paradise) Atlantic City, N. J., nc
Donahue, Al (Chase) St. Louis, Out 7/14, h; (Ambassador) Los Angeles, 7/15-8/4, h

Dorsey, Tommy & Jimmy (Lakeside Park) Denver, Colo., Out 7/14; (Last Frontier) Las Vegas, 8/1-13, h
Durso, Michael (Copacabana) NYC, nc

Ellington, Duke (On Tour) ABC

Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h
Fields, Shep (Peony Park) Omaha, Neb., 7/24-26, h

Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (Lakeside Park) Denver, 7/23-8/11

Foster, Chuck (Casino) Walled Lake, Mich., 7/10-12, nc; (Colonial) Rochester, Ind., 7/13-18, nc
Fotina, Larry (Centennial Terrace) Sylva, O., 7/17-19

Garber, Jan (On Tour) GAC
George, Chuck (Paramount) Albany, Ga., nc

Gray, Jerry (Palladium) Hollywood, 7/21-8/10, b

Hampton, Lionel (Surf) Wildwood, N. J., 7/6-10, nc
Harris, Ken (El Rancho) Sacramento, Calif., h

Harrison, Cass (Tequencama) Bogota, Colombia, South America, Out 8/30, h
Hayes, Carlton (Desert Inn) Las Vegas, Nev., h

Hill, Ray (Coral Gables) North Weymouth, Mass., Out 1/1/54, b
Hill, Tiny (On Tour) ABC

Howard, Eddy (Indiana Beach) Monticello, Ind., 7/27-32
Hunt, Fee Wee (Crest Lounge) Detroit, 6/30-7/26, cl; (Colonial) Rochester, N.Y., In 7/27, h

James, Harry (El Rancho) Las Vegas, 7/25-8/11, h
Jerome, Henry (Cavalier Beach) Virginia Beach, Va., 7/17-23

Jones, Spike (Flamingo) Las Vegas, Out 7/22, h; (Cal-Neva) Lake Tahoe, Nev., 7/24-8/6, h
Jurgens, Dick (Elitch's Gardens) Denver, Colo., 7/8-9/7

Kaye, Sammy (Astor) NYC, Out 9/5, h
Kenton, Stan (On Tour) GAC

Kerns, Jack (Mayo) Tulsa, Okla., Out 8/1, h
King, Henry (Palmer House) Chicago, 7/30-11/18, h

Keven, Heshy (Tamarack Lodge) Greenfield Park, N. Y., h

Landis, Jules (Ambassador) NYC, h
Larson, Skip (Casa Del Rey) Santa Cruz, Calif., h

La Salle, Dick (Statler) Washington, D. C., In 7/10, h
Lewis, Ted (Elmwood Casino) Windsor, Canada, 7/6-18, nc; (Lake Club) Springfield, Ill., 7/22-28

Long, Johnny (Coney Island) Cincinnati, O., 7/10-16

McCoy, Clyde (Aragon) Chicago, Out 7/19, h
McIntyre, Hal (Peabody) Memphis, 7/13-24, h

Martinez, Ralph (On Tour) GAC
Martin, Freddy (Edgewater Beach) Chicago, 7/10-8/6, h

Masters, Frankie (Conrad Hilton) Chicago, h
Mar, Billy (On Tour) GAC

Mooney, Art (On Tour) GAC
Morrow, Buddy (Palladium) Hollywood, Out 7/20, h

Navas, Bob (Paul's Edgewater) Asbury Park, N. J., h
Neighbors, Paul (Aragon) Chicago, 7/21-8/16, b

Noble, Leighton (On Tour—West Coast) MCA
Noble, Ray (Roosevelt) New Orleans, Out 7/15, h

O'Neal, Eddie (Palmer House) Chicago, Out 7/29, h
Overend, Al (The Flame) Phoenix, Ariz., nc

Palmer, Jimmy (On Tour) GAC
Pastor, Tony (On Tour) GAC

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